IN THIS ISSUE: THE PHILOSOPHY OF CHINESE MUSIC .... By Josephine E. Budd

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A REUNION IN CLEVELAND.

Left to right, Dr. Artur Rodzinski, conductor of the Cleveland Orchestra; Eleanor Painter Strong, who sang the title rôle in The Secret of Suzanne with the Cleveland Orchestra on March 8 and 10, and Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra and soloist with the orchestra in Cleveland on March 1 and 3. Mme. Strong formerly sang opera in Germany and Rodzinski conducted a performance of Carmen in which she appeared in Philadelphia in 1928. (Photo by Geoffrey Landesman.)

ALBERT COATES (left)

with the Duke of Aosta, first cousin of the King of Italy, and his little daughter, Princess Margherita, on a skiing trip to Cortina d'Ampezzo in the Italian Dolomites. While the conductor was in Trieste for the performances of Rosenkavalier he was a guest at the palace of Miramar on the Adriatic. Before Mr. Coates left Trieste, the duke presented him with a monogrammed cigarette case bearing the royal arms of the house of Savoy.

CHARLES MADURO,

composer. Songs by Mr. Maduro have been featured frequently over the radio and in private recital by Gina Pinnera and other artists. Daniel Morales, Spanish baritone, recently sang this composer's Lullaby at Town Hall, New York. Tatiana de Sanzevitch, in a semi-private concert at the Waldorf-Astoria, New York, is to use Mr. Maduro's Scherzo Espagnol and At Evening on her program.

ALTON JONES

GUY MAIER

A SCENE FROM ACT II OF ARABELLA

as given in Zürich recently, the second Swiss city to produce Strauss' latest opera.

SASCHA GORODNITZKI

(Mishkin photo)

KATHERINE BACON

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Sir Edward Elgar's Passing Deeply Mourned in England

Composer Is Buried Without Pomp, But Many Musical Tributes Paid —Heifetz and Schnabel as Soloists with Beecham—Petri Plays Busoni Concerto—Stravinsky and Dushkin Among the Recitalists

By CÉSAR SAERCHINGER

LONDON.—The death of Sir Edward Elgar, duly recorded in the Musical Courier, has cast its shadow over the musical life of England of the last week. Although the composer had been ill since last autumn, his death came as a shock to his admirers for he had apparently made a remarkable recovery for a man of seventy-six and only recently had "conducted" a recording of some of his works from a chair in his Worcester home. By means of a "music circuit" the telephone allowed him to hear the rehearsal, criticize it and generally supervise the performance. Thus, almost to the last, the veteran musician was actively occupied with music. He has, however, not been able to finish his third symphony, commissioned by the B. B. C. last year and which was to have been performed this Spring. In fact, it is doubtful whether the fragments will even permit of completion by another hand, or of its performance as a torso.

The passing of this great figure in English music has been as quiet and unassuming as his life. According to his own wish the funeral was private, without flowers, and without the "pomp and circumstance" of mourning. The fact of his being a Roman Catholic (although his sacred works are more frequently performed in Protestant churches) precluded his burial in Westminster Abbey, among the nation's great. He was interred quietly at Little Malvern, in his native Worcestershire, close to Lady Elgar's grave, and a Requiem Mass was sung for him in the Roman Catholic church of Worcester.

DREAM OF GERONTIUS, IN MEMORIAM

Yet the most important memorial service is being held this week in Worcester's Protestant cathedral, where parts of his masterpiece, The Dream of Gerontius, will be sung by the choir which perhaps knows his music more intimately than any other. The London Symphony Orchestra, which has been most closely associated with the performance of his works for nearly a generation, will make the journey from London in order to participate in this last and fitting tribute. Elgar has been the *spiritus rector* of the Three Choirs Festivals (Worcester, Gloucester and Hereford) and his music at these festivals has taken its place beside the works of Handel and Mendelssohn. It is in these English cathedral towns that his memory will survive more vigorously than anywhere else.

Yet throughout secular England, too, Elgar's name will live. He is hailed almost with one accord as the greatest English composer since Purcell and as such he must be regarded as the outstanding genius of what has become known as the English musical renaissance, i.e., England's liberation from foreign musical domination. He is, moreover, the first modern British composer (with the possible exception of Sullivan) whose music has achieved international validity. If the world at large does not share the English critics' valuation of him as the greatest composer of his time, it is not likely ever again to deny England's claim to musical maturity.

BEECHAM CONDUCTS FUNERAL MARCH

London's tribute to Sir Edward Elgar comprises a concert of the Royal Philharmonic Society entirely devoted to his works, conducted by Adrian Boult, with Albert Sammons playing the violin concerto. All the other orchestras no doubt will add their mite by memorial performances of his works. Sir Thomas Beecham conducting the first orchestral concert after the composer's death, substituted Chopin's Funeral March for a work of lighter calibre as an overture.

HEIFFTZ AND SCHNABEL WITH BEECHAM

The parade of the distinguished soloists who insure a full attendance at our symphony concerts continues. Sir Thomas Beecham for instance gave us within a few days of each other, Brahms' violin concerto and piano concerto in B flat, played by Heifetz and Schnabel respectively. Now Sir Thomas is an interesting conductor, full of vitality, originality and genuine musical enthusiasm. Yet soloists often have a hard stand when he conducts. It is he who indicates the tempo and not they; and the tempo he sets varies in often unaccountable ways. He is so enamored of the music that he sometimes forgets his environment and the soloist suddenly finds himself either catching up with him or waiting for him to catch up. Schnabel, for instance, had to improvise in the first movement till the orchestra got its cue for a certain entry and the general effect—

(*Continued on page 32*)

An English "Bayreuth"

LONDON.—An opera house, small in proportions but equipped with every modern stage device, is nearing completion in Glyndebourne near Lewes, on the Sussex Downs. It is being erected by John L. Christie, a wealthy English music-lover who plans to give annual music festivals. The first of these festivals, devoted to Mozart, begins on May 28.

Mr. Christie proposes to give twelve performances of Mozart's Cosi fan tutte and Figaro, conducted by Fritz Busch, with the members of the Busch Quartet as orchestral leaders, and a company of the best singers available. At a second Mozart festival in September it is hoped to add Don Giovanni and Die Entfuhrung, and that Sir Thomas Beecham will conduct. Further plans include a Christmas festival of Humperdinck's Hänsel und Gretel and Königskinder, but these later schemes will naturally depend somewhat on the success of the earlier.

Mr. Christie does not, however, intend his enterprise to be regarded solely as a rich man's hobby. His proposal is to make the performances pay their way by the sale of seats for the first festival at a figure which, if his object is to be gained, cannot be a very low one. His scheme is one not so much for the popularization of opera as for the attainment of ideal performances of selected works. C. S.

Russian Ballet for Covent Garden

LONDON.—The Monte Carlo Ballet Russe, now making its first American tour, has been engaged to appear here for an indefinite number of weeks beginning June 25, following the close of the grand opera season. It will perform its usual repertoire under the management of M. de Basil, with the addition of Falla's Three-Cornered Hat and The Good Humored Ladies, two favrite items from the Diaghileff repertoire. C. S.

Krenek to Compose Italian Opera

VIENNA—Ernst Krenek has been commissioned to write an opera on an Italian text by the Milanese writer Rinaldo Küfferle, for the Venice Music Festival next autumn. Krenek's opera, Karl V, which was to have been premiered by the Vienna Opera last month, has been indefinitely postponed in favor of Lehar's Giuditta. A. R.

Machine Gun Fire in Vienna City's Only Music for a Week

Hubermann Plays to Aid Victims' Families—Mozart Requiem for the Fallen—Musicians' Union Dissolved

By ANATOL RAPOPORT

VIENNA.—Street shooting, barricades, barbed wire and martial law are not exactly favorable background for musical activity. For a week, the only kind of music we heard in Vienna was the monotonous *ostinato* "putputting" of the machine guns, accentuated now and then by the heavy bass of artillery fire, the scattered staccato of rifles, and the *sforzati* of hand grenades. And when these had had their say, an uncanny silence crept over the City of Music.

According to special police regulations all public activity had to stop at 8 p. m. Needless to say, the portion of Vienna's life which begins at that time, namely theater and music, was paralyzed beyond recognition. It seemed as if the backbone of Vienna's culture broke and hung helplessly. To give the situation a still more vivid aspect, the multicolored concert posters of the Vienna kiosks were pasted over with laconic labels, which curiously reminded one of bandages: "Postponed," "Cancelled," "Suspended." Regardless of what was underneath, the government pasted its black and white notices and warnings all over the bill-boards, telling about inflicting capital punishment for the slightest offense, proclaiming martial law, and demanding the surrender of arms . . .

HUBERMANN AIDS VICTIMS

After the silence the first swallow to appear (who by no means made the summer) was Bronislaw Hubermann. His concert was postponed, to be sure, and probably would not have taken place even now were it not for its noble purpose of aiding the families of the fallen. Since there were victims on both sides, many wondered for which side the help was being given. The artist cleared the question by addressing the audience personally: "To avoid any misunderstanding that may arise, I wish to say that the proceeds of the concert are to go to the families of all victims without distinction." There was much applause, hearty and even stormy. Although the Red and the Green do not yet lie side by side in Austria as the Blue and the Gray in America, this compassion for all human suffering found a responsive echo in the public.

Hubermann played the Brahms D minor sonata and César Franck's A major with the intensity of feeling and vividness of interpretation which are his own. The Ave Maria of Schubert was like a tribute to the dead.

Mozart's Requiem, performed in St. Stephen's Cathedral in the presence of the members of the government, was the religious farewell to those killed in fighting.

The temporary interruption of concerts is not the only result of the recent political events. There will be no more Workers' Symphony Concerts, which were until now the stronghold of modern music. Heavy repressions aimed against the Socialist party (which had sponsored numerous musical and other cultural organizations) struck these organizations as well. The Musicians' Union of Austria has ceased to exist. There are rumors that the Austrian branch of the Society for Contemporary Music may share the same fate.

Paris Has Deluge of Modern Works

Rumania Offers Its First Violin Concerto—Fiddlers Fêted—Schnabel in Beethoven Recital—Monteux Presents Szymanowski Novelty with Composer at Piano

By IRVING SCHWERKÉ

PARIS.—The past week has seen us submerged in a tidal wave of violinists and new music. It was a gratifying immersion, for both artists and new opuses proved to be excellent and if there be any among you who has a grudge against "modern" music, I am sorry you did not hear the things I have just heard. I think this is a marvelous epoch, I love its promise and admire its achievements. But let me take up the virtuosos first and not keep the fiddlers waiting.

Erica Morini who is popular in Paris, played the Mendelssohn concerto with the Colonne Orchestra, Paul Paray conducting. She had a great success with many recalls. She presented the beautiful E minor work in effective fashion. Everything had been carefully thought out and she was particularly admired in the first and third movements in which her natural brilliancy of execution shone resplendently.

We were blessed over the week-end with two readings of the Brahms concerto. Jacques Thibaud did it with the Siohan Orchestra, under Munch. His interpretation was suave, eloquent, technically adroit, spiritually poised. If the first movement sounded the best of the lot, the fault was with the orchestra and the conductor who did not give the proper support. I was especially delighted to hear the Brahms played without the gushing sentimentality that so many performers try to squeeze out of it. Miss Gerre-Cotna, who did it with the Poulet Orchestra, (Gustave Cloez wielding the baton) also refrained from sentimentalizing the work. She read it stylistically with warmth of tone, considerable breadth in the bowing and capable command of technic.

Customers of the Colonne Orchestra's

(*Continued on page 32*)

Philadelphia Orchestra Not to Tour Russia

The Philadelphia Orchestra has abandoned plans for its projected tour of Russia this spring. According to W. Curtis Bok, vice-president of the orchestra, "it seemed impossible to stir up enough interest."

Metropolitan Opera Patrons Regaled with Comic Show

Annual Surprise Party Furnishes Evening of Fun—Noted Singers and Conductors in Skits and Parodies—Guarantee Fund Nets $14,000

By HORACE JOHNSON

The annual Metropolitan Opera Surprise Party occurred on March 11, enlisting the entire roster of artists and chorus as well as the members of the conductorial, managerial and stage staffs. Titled a Half Century of Progress, in tribute to the fiftieth season of the organization celebrated this year, the program opened with an orchestral overture, American Fantasy, which Kurt Ruhrseitz, Pietro Cimara, Riccardo Dellera, Karl Riedel and Wilfred Pelletier conducted alternately and in sections, not missing a beat as they exchanged batons.

Following this, Raymond Knight, the radio announcer who wrote most of the evening's mirthful lines, was introduced, and in his preliminary address to the audience and during the intermissions between acts, he regaled the house (which held 4,000 people and netted the guaranty fund more than $14,000) with excruciatingly funny remarks.

The second item on the program, called A New Day Dawns (1882), presented the chorus and orchestra, directed by Giulio Setti, in the stirring Hymn to the Sun, from Mascagni's Iris. A Sale Is Made (1883) came after this, in which James Wolfe in his Indian costume from Merry Mount sold the site of the Metropolitan Opera House at Broadway and Thirty-ninth Street for twenty-four dollars to a group of cowboys and Puritans. The leader was impersonated by Louis D'Angelo.

Opera in Its Infancy (1885), in which Lily Pons (sucking a baby's milk bottle), Henriette Wakefield, Armando Borgioli, Mario Chamlee, Pompilio Malatesta and Ezio Pinza were given a choral music lesson by Antonio Dell'Orefice, caused howls of merriment.

MARTHA QUARTET ON CYCLES

Fifth on the bill was the act, The Gay Nineties (1895). To the amazement and delight of the huge throng, Rosa Ponselle, Gladys Swarthout, Frederick Jagel and Virgilio Lazzari came riding onto the stage on bicycles. As they circled dexterously, garbed in the buffoon cycling costumes of the period,

(*Continued on page 12*)

Finnish Philharmonic to Visit London

LONDON.—The Finnish Philharmonic Orchestra is to visit London for the first time at the end of May. The orchestra, composed of eighty performers, has been in existence for fifty years, is supported by the city of Helsingfors, and recognized officially as the leading musical body of Finland. Three Queen's Hall concerts have been arranged for May 29, June 1 and June 3, to be conducted by Prof. Georg Schneevoigt. A fourth concert is scheduled to take place in Hull on June 5.

The visit is under the patronage of the Finnish minister in London and a special committee. Jan Sibelius has been invited to visit London in connection with the orchestra, and may accept. C. S.

THE PHILOSOPHY OF CHINESE MUSIC

By JOSEPHINE E. BUDD

I HAD never heard very much about Chinese music as an art. Certainly my only experience with it until recently had been when I ran away from the awful rasping sound of timbrels, which sounded more like pans being knocked together than anything else I could think of, noises which came to me over a Chinese Wall from a nearby Chinese theatre. Then some good friends took me to hear an old-fashioned Chinese orchestra—a group of amateur players in the Chinese City. I shall be forever grateful to that friend, for there opened up to me a new field, not only of inspiration but also of energy. I have since discovered that ancient Chinese music, of which there is really very little left in present-day China, is not so much a thing of charm, although it is indeed that, as primarily an art which demands intense energy of a kind which is fast being lost to the world.

Chinese music is over 2,000 years old. There was a time when, in the early days of Hwang Ti, one of China's famous Emperors, twelve tones were emphasized. Then the twelve were increased to sixteen, then twenty, and finally to so many that the whole realm of music became a matter of great confusion. In the Sung Dynasty, the simple five to six tones were restored and this is the tonal quality used in the average theatre in China today. But the classical music of China is not so much interested in tones, or chords, in beats or pitch, as in the intensity with which the player translates his emotions into energy via the medium of sound.

Intensity of Expression

It is this idea of intensity which is distinctly a Chinese conception of music. It has been my experience, since first hearing really good ancient Chinese music and also Western music played according to Chinese interpretation, that music based on this idea of intensity is the most energetic of all human activities. What do I mean? Simply, that the night Chopin was played for me, according to Chinese ideas, I was so stimulated that I felt no need of sleep. My brain was all action. No other medium of expression allows so much freedom for the manifestation of intensity as sounds do. Therefore, the brain of the player can translate any type of emotion into sound according to the amount of intensity he uses. The increase and the decrease of intensity changes the pitch of sounds. In other words, it is mind not sound which makes music, according to Chinese sages. And we moderns who allow our ears and our souls to be deadened by our modern interpretation of jazz would do well to take this to heart.

Slow Tunes Preferred

I soon discovered in my delight at this new field of art, another phase of our modern jazz which the classicists of ancient China would have sneered at. "All quick music is bad music," they say. And the reason given is that it takes time to produce musical sounds. If you have once heard the long drawn out note on an old Chinese violin, sustained for longer than any I have ever heard even Kreisler make, you will understand what this ancient saying means. Contrast it with the "um-de, um-de, um-de" of our dance orchestras and consider how very near the savage state we Westerners still are when we compare some of our so-called art with that of China a thousand years ago.

The Chinese have another saying that "the aim of music is to produce inner quietness." The seven-string guitar playing an Aria from Ta Yah, which is taken from the Chinese classic, Great Learning, transports one immediately to the quietness of a garden in the moonlight. In fact the instrument itself has such a soft low tone that it can barely be heard beyond the limits of a small room. But despite its quietness, it carries out the Chinese idea of music as one of the greatest forces of nature and as that force above all forces which produces connections between an outside world and an inside orderly existence. The delicacy and beauty of a song about the famous Empress Yang of the Tang dynasty or their song Moonlight in the Palace or the violin and flute duet, Spring Song, can hardly be excelled. And their greatest charm lies in that enviable part which they play of somehow filling the soul of man with a sense of harmony between himself and the world around him.

Ancient Theorists

One may search in vain through the very small amount of material that has ever been written by the Chinese in their musical classics for very much in the way of reference to musical practice. The implication is that a healthy human being with a sound mind would invent his own laws of musical practice and according to his mental ability so would be the intensity of his expression. Such an attitude makes for highly individualized interpretations and leaves plenty of scope for the development of the power of the brain. In the Io Ki, the Chinese classic, written before the time of Confucius, that is before 551 B. C., there are three pronouncements, which according to Dr. Victor Frene, who has made a special study of Chinese music, are of intense value in any study of Chinese music in relation to modern musical theory.

The first of these sayings of the Chinese sages regarding music reads "In the beginning is one." In musical terms what do the Chinese mean by this? Physics proves that one sound contains all sounds. M. Lale in his book, Esthetique Musical Scientifique says that "in fact one sound, by dividing itself, brings forth all intervals and all chords." The Chinese based all their music on this fundamental idea.

The second of these sayings follows upon the first one. "One, if it is single, cannot engender. But it engenders all, if it contains the possibility of dividing itself into a Two." M. Lale goes on to call the force which engenders sounds, intensity, which we have spoken of before and which is so evident in listening to Chinese music. In other words, according to the Chinese, intensity in music is everything and represents the power which the body and brain of the player receive and translate into sound.

The third saying, which on the surface seems as absurd as the other two until translated, says that "One engenders Two, Two engenders Three, and from Three everything is engendered." In other words, one sound by dividing itself brings forth all intervals and all chords. And because sounds are so pliable human energy has an opportunity to create an unlimited world.

Freedom of Oriental Music

This freedom of Oriental music is so evident in the Oriental melody, where there are no equal beats or barred measures and where the individual player does as he feels with his music. After all is not nature like this? No two things are equal in nature. And, to the Chinese, equal beats and barred measures tend to stupefy real thought and natural expression of energy. Nature never repeats itself in exactly the same way twice. This has been true of Chinese music. Equal beats have been used in China only during the last five hundred years, or according to the Chinese, since the decay of Chinese music.

For the thing the Chinese emphasized was the interpretation of a piece of music according to the brain energy of the individual player who was free to play it in any way he thought fit. It is this idea which makes possible such a marvellous rendering of the war song, Conquering of the Ch'oo (as played on the Chinese Pipa) that the whole audience rises from their seats overcome by intensity of emotion. It is this emphasis which should be developed by those who would help China cultivate the chief art she has used in the past as a means of self-development. For Chinese music, when it is played according to the old interpretations of the power of mind over all matter, is the most satisfying of all arts, and a mental stimulus of the most intense and satisfying nature.

The "Lascivious" Flute

By REX HUNTER

NEVER yet have I seen a pawnshop window in which a few flutes did not hang, relics of players who, falling on evil days, were compelled to exchange their beloved instruments for a few coins and a ticket. Strange fraternity of the flute! It has included princes and philosophers, poets and peasants. The flute of Frederick the Great was recently withdrawn from an auction sale of family heirlooms in Potsdam, Germany, though Henry Ford made a fabulous offer for it, said to have been 250,000 Marks, the then equivalent of $62,500. From another source came a bid of $20,000, with rival offers from an American banker and an American publisher. "So long as my father and I live, the flute won't be sold," said Prince Friedrich Leopold in confirming rumors of the withdrawal.

The case of Frederick the Great may be capped by that of another illustrious German, Arthur Schopenhauer, philosopher of pessimism, who was wont to play upon his flute every evening before retiring. Its dulcet notes seemed to cheer his melancholy soul. The flute has always made a strong appeal to amateurs, and especially to those born under the sign of Saturn. Readers of Dickens will recall the addiction to the instrument of Mr. Mell, the shabby, oppressed under-master at Salem House. Mr. Mell, it is recorded in David Copperfield, carried a flute in three pieces in the skirts of his coat. When he screwed the pieces together, made a complete instrument and "took a blow at it," David decided "that there can never have been anybody in the world who played worse. He made the most dismal sounds I have ever heard produced by any means, natural or artificial." Though these sounds cast David Copperfield down, they seemed to cheer Mr. Mell, who was probably drawn from some real character.

Stevenson and the Flageolet

Some men begin with the little brothers and cousins of the flute, such as the fife, flageolet or tin whistle. Robert Louis Stevenson played a flageolet, and according to all the evidence played it badly enough to rival Mr. Mell. When he sojourned in Samoa a professional piccolo player came along and Stevenson was all for the visitor giving a complete concert. He remained insistent even when friends urged that the possibilities of the piccolo as a solo instrument were limited.

H. J. Moors, who wrote a book of reminiscences called With Stevenson in Samoa, observes: "My friend Carruthers, who had him for a neighbor, averred positively that he played so dolefully upon the instrument as to be a menace to one's enjoyment of life. He usually performed on it when he got stuck in the middle of a chapter and was searching for an inspiration. . . . On one occasion a friend of his, a noted performer on the flute and piccolo, spent some time as a guest at Vailima and during his visit Stevenson prevailed upon him to give a concert in the town in aid of some charity. The attendance, however, was not large and to my mind the entertainment was not particularly entertaining. Fluting and piccoloing, for a couple of hours at a stretch, even though there be a piano accompaniment, is apt to get on one's nerves, no matter how fine an artist the performer may be. I told Stevenson so and I think it pained him."

Stevenson himself never got beyond the flageolet but the average man who commences with it is dissatisfied until he has purchased a genuine flute with a range of three octaves and keys for the production of semi-tones. Flute playing is like an insidious drug; the victim, once started, cannot stop. When an orchestra tours the hinterland, amateurs bring their instruments to show to the orchestral flutist and enthusiastically discuss with him the technic of their hobby. In some small towns clubs of such amateurs flourish and I am reliably informed that journals devoted exclusively to flute playing are in existence.

Primitive Legends of the Maoris

The Maoris of New Zealand after much labor evolved the *"pu-pu torino"* flute, from three to four inches in length, with three finger holes. They then progressed to the larger *"koauau,"* a flute from six to eight inches long not held horizontally in the manner of the white flutist, but up and down and blown from one side of the mouth. An expert player on this flute was envied and the gift kept married men awake, for as a Maori maxim has it: *"Katangi te koauau, ka kanakana, te karu hae"* ("When the *koauau* is heard, the jealous eye is on the watch"). To play the *"pu"*—a generic term for flutes of every sort—the Maori musician sat upon his hams and held the instrument between his knees. Then he drew up one foot until it touched the bottom of the open end, and blew, not into, but across the upper end, using the foot to open and stop the bore as the theme required.

A Maori legend relates that a marauding party once captured a young man and woman. The man was Toheriri, whose fame as a flutist was the envy of all. As he lay with hands and feet bound, one of the captors played on a *"pu,"* but so faulty was rhythm and measure that Toheriri made sarcastic comments.

"And who may you be so loud of masterful words?" cried a captor.

"He is Toheriri, lord of all flutists," answered the woman prisoner from the place in the crowd where she sat unbound. "In what wilds were you nurtured not to have heard of his fame?"

Then all knew the value of their capture. Releasing Toheriri's arms they gave him the flute with urgings of "Now show us."

He retorted: "But I cannot play with lashed feet." So they freed his feet also and edged closer to listen.

Romance of the Flute

It is said of those old masters of flute music that they could make the instrument *"me he reo Tangata"* ("speak mouth words"). The Maori can send a message in words so disjointed that only those with intuitive knowledge can join them together again. By this device Toheriri sent the woman a message on the flute to presently steal away to a distant spot both knew and there await him. She understood, for she was his sweetheart. To cover her departure he played loudly the *"whakataratara"* (inciter to action), whereupon all leapt up as one to dance a war dance. The flutist passed to a lyric of love, lament and description, the *"waiata."* From theme to theme he wound his way with the skill of a demon, playing with the souls of his hearers as children play with knuckle-bones. He changed to a lullaby, and the limbs of all relaxed, their eyelids drooped and closed. Then Toheriri silently arose and followed the maiden.

Another Maori legend tells how Tutanekai played his flute every evening from his lonely islet, that the beautiful princess Hinemoa might know he was awaiting her. And when she started on her long swim to him—the canoes having been guarded by her father's orders—she followed the sound of the flute as it came drifting across the waters.

Among the Greeks, girl flutists flourished. They are often mentioned in the Dialogues of Plato. In the Symposium the eloquence of Socrates is suddenly interrupted by the arrival of Alcibiades, flown with wine, vine leaves about his head, followed by a troupe of revelers and flute girls.

Players and Poetry

The best flutist I ever heard is Georges Barrère, the bearded Belgian. He played with an orchestra on Sunday afternoons at Woodstock in the Catskills, but I enjoyed him best when at some evening party he would go out upon the porch and improvise. The music he made then was like a rippling brook flowing through Eden in the morning of the world. Once I heard him play a piece called Syrinx, composed for the flute by Debussy. It was found in manuscript upon the composer's desk after his death.

For his poetic play, The Dreaming of the Bones, W. B. Yeats had music written requiring either a number of plain bamboo flutes of which the player would pick now one, now another, or an elaborate modern flute which would be out of keeping with the spirit of the play. The poet prefers the first suggestion. In another play by Yeats, Calvary, the First Musician sings:

> "Oh, but the mockers' cry
> Makes my heart afraid,
> As though a flute of bone
> Taken from a heron's thigh,
> A heron crazed by the moon,
> Were cleverly, softly played."

An Academic Flutist

An undergraduate who had rooms on the ground-floor at Trinity College, Cambridge, began to learn the flute. Whenever he produced notes on his instrument, however, the fire invariably smoked. Then his neighbors heard him open his windows and "sport his oak" (i. e., shut his door), leaving his rooms to peaceful silence. Years later he learned that the occupant of the rooms on the first floor whenever he heard discordant strains removed a few bricks from the back of his fireplace and inserted a brush or some other effective article for stopping smoke, into the chimney of the flutist below.

Dr. Johnson's biographer, James Boswell, was an amateur of the flute. In his Journal of a Tour to Corsica he records: "One day they would needs have me play upon my German flute. To have told my honest natural visitants, 'Really, gentlemen, I play very ill,' and put on such airs as we do in

(*Continued on page* 24)

IN NEXT WEEK'S ISSUE

THE DECLINE OF MODERNITY

By ALFREDO CASELLA

Boston Orchestra Features Sanroma in Hill Concertino

Koussevitzky Presents New Work by Walter Piston—Fabien Sevitzky Leads Young Musicians' Organization

BOSTON.—Serge Koussevitzky led the Boston Symphony Orchestra in one of the most enjoyable programs in years at the concerts of March 9 and 10, when Jesus Maria Sanroma was the soloist in the concertino for piano and orchestra by Edward Burlingame Hill. The program began with the Mozart E flat major symphony (K. No. 543) and ended with La Mer by Debussy. As a tribute to the late Sir Edward Elgar the prelude to his Dream of Gerontius was played.

Here was an uncommonly engaging program which, judged by the actual listening, was almost ideally constructed—that is to say, it satisfied the largest possible number of auditors. In the performance of this varied music conductor and musicians were at the very zenith of their powers, so that the concerts were as field days to the Boston audiences. In his sensitive direction of such a program Dr. Koussevitzky typified the virtues which have won him a reputation of the utmost catholicity. Though it is difficult and unfair to single out a work for exceptional praise, the writer cannot avoid expressing his admiration for the beautifully fashioned presentation of La Mer.

Mr. Sanroma presented the brilliant solo part of the concertino with the zest and vigor that is in the music. So characteristic was his voice that the listener almost forgot to note the sureness of his keyboard technic, and his dazzling *bravura*. With the stunning performance of Mr. Sanroma and of the orchestra under Koussevitzky to help, the concertino, which was for practical purposes a novelty, was accorded a most hearty reception. The applause was shared by Prof. Hill, who is head of the music department at Harvard.

PISTON CONCERTO PREMIÈRE

Koussevitzky and the Boston orchestra gave a premier performance of a new concerto for orchestra by another Harvard professor, Walter Piston, at a concert in Sanders Theatre, Cambridge, on March 8. A quasi-novelty on the same program was the first Beethoven piano concerto, in C major, with Shirley Bagley as soloist. Sibelius' second symphony completed the program.

SEVITZKY LEADS ENSEMBLES

Fabien Sevitzky, tireless music-maker, presented his Young Musicians' Orchestra and Vocal Ensemble in a concert at Jordan Hall before a large and responsive audience on March 4. Throughout a long and taxing program one wondered afresh at the precision of the youthful players in the orchestra, the excellence of balance and of tone quality. It is one thing to drill an orchestra of competent musicians until they have become a sensitive ensemble; it is quite another matter to extract music out of boys most of whom have not yet mastered their instruments.

It is therefore extraordinary that Sevitzky was able to achieve such fine presentations of Beethoven's Egmont Overture and Romeo and Juliet by Tschaikowsky, not to mention a clean-cut accompaniment for the Mozart D major violin concerto, in which the soloist was Theodore Podnos. Young Mr. Podnos, still in his middle teens, gave an exceptional account of himself, for his version had the virtues not only of clarity and preciseness but also of style. Quite deservedly he was the popular hero of the occasion.

The small chorus sang beautifully short pieces by Bach, Brahms and Foote, while, together with the orchestra, it presented Rachmaninoff's Springtide, rarely heard here, and the more welcome because of the fine performance. Arthur Grenier was the baritone soloist.

FELIX FOX OPERETTA

The King Fishers, an operetta with music by Felix Fox, Boston pianist, and book by George Mitchell, was produced at the Repertory Theatre in three performances on March 2 and 3 for the benefit of the Boston Music School Settlement. Boston audiences enjoyed the lively humor and ingratiating music, presented by a cast of principals that included Gertrude Tingley, Margaret Dellinger Barney, Helen Warren, John Percival, Mr. Mitchell, Joseph Lautner and Edward Hale.

Several concerts of rarely played music made the week a feast for the connoisseurs. On March 2 Ralph Leonard Kirkpatrick delighted an audience at Paine Hall, Harvard, by his harpsichord playing. The remarkable program of music by Bach consisted of the Chromatic Fantasy and Fugue and the Goldberg Variations.

On March 7 another Bach program was given by Yves Chardon, cellist in the Boston Symphony Orchestra. Also at Paine Hall he played before an engrossed audience three of the unaccompanied cello sonatas—in G major, D minor and C major. The other three he was scheduled to play on March 14.

An attractive program was presented on March 6 at Brown Hall in the series of chamber music concerts under the auspices of the New England Conservatory of Music. The program contained a sonata for flute, viola da gamba, and harp by Leclair, Prudent's Les Bouquets de Chassenay for the same instruments, a divertimento of Haydn, and the sonata for flute, viola and harp by Debussy. The performers included Georges Laurent, flute, Georges Fourel, viola, Bernard Zighera, harp, Alfred Zighera, viola da gamba, all of the Conservatory faculty, and Alexander Marks, cello. M. S.

Erica Morini Regretfully Leaves Her Beloved Vienna for World Tour

Violinist Will Play in America, Europe and Far East

VIENNA.—When I went to interview Erica Morini, the violinist received me in a pleasant parlor in the Hotel Imperial. After greetings had been exchanged I asked, "How do you feel, Fraulein Morini, now that you are about to leave Vienna?" Are you glad to be on your way again?"

The artist smiled.

PLANS EXTENSIVE TOUR

"I am leaving my native city for a long time. I am going to Denmark, Sweden, Norway, London, Paris, Switzerland, and from there to Constantinople, Egypt and Palestine—we artists must make these Jack Rabbit jumps. Then I begin my American tour, and after that go for the first time in my life to Japan, China, India, Java and the Philippines. My friends envy me. They say, 'You are lucky to be able to get away, when the times are hard here.' But, strange as it may seem, I should go much more gladly if the conditions were somewhat more favorable. I love Vienna and am attached to this city, and it is terrible to go away when the Viennese all close ranks to protect their native land.

"As an artist and a woman I can do nothing in this respect, but I would at least like to be among those who have not only the good will but also the opportunity to turn it into need. I cannot stay here; I must go, but I can do this much: I can tell of my country wherever I go in the world; I can tell of the injustice that they want to do it and of the heroic struggle that it leads. And this mission is to me as important as my artistic mission."

As Fraulein Morini said this the telephone rang. After a short conversation she told me, "It is a Turkish composer. He wants

ERICA MORINI

me to play his compositions when I appear before Kemal Pasha. I am also invited to play for Mussolini."

OBTAINING FOREIGN VISAS

"Do you not meet with difficulties in obtaining visas, now that so many countries have shut their doors to foreign artists?"

"Oh, yes. The formalities in obtaining permissions to enter are enervating. Only lately Denmark refused to admit any foreign artist for the protection of its own. However, I announced that my concert in Copenhagen will be exclusively for charity purposes for the benefit of poor children. So now, of course, they permit me to come."

"Would you mind telling some of your impressions of music appreciation in America. Do you find that the tastes there are cultivated?"

"Cultivated? Why, Americans are actually spoiled! You would expect them to be, having the cream of musicians practically to themselves for so many years. And yet, with all their sophisticated understanding (for that is what it has become) Americans find room for real, honest-to-goodness enthusiasm. It is this that makes me look forward with joy to my American tour." A. R.

Hofmann Reaps Ovation in Mexico After Absence of Twenty-five Years

Pianist Greeted with Thunderous Applause and Showered with Flowers by Huge Audience

MEXICO CITY.—Josef Hofmann's return to Mexico after a lapse of twenty-five years was greeted by an enthusiastic audience that literally stormed the Hidalgo Theatre at the pianist's opening concert on February 22. It is doubtful if even Iturbi, whose reception in Mexico last year has become legend in Mexican musical circles, was more thunderously acclaimed than the celebrated Polish-American master on his opening night here.

From the first number, prelude and fugue in D Major (Bach-D'Albert), the listeners seemed to become aware that they were hearing an interpretation far above the usual run of performances. I have never seen a Mexico City audience so attentive, truly absorbed, and generally coughless as the one that heard Hofmann that night. After Mendelssohn's scherzo in E minor, the pianist gave us Beethoven's Appassionata Sonata. It was not until the second part of the program, though, comprising three works by Chopin, that the audience's enthusiasm simply lost itself beyond all bounds. Flowers were showered on the renowned artist from all corners of the theatre. And Hofmann responded generously with several Chopin etudes. The program concluded with the Tannhäuser overture by Wagner, as transcribed by Liszt.

The pianist's second concert, given on February 25, met with a slightly less enthusiastic reception, which was generally owing to the little interest the program aroused among Mexico City music-lovers. The fact of the matter is, local music audiences have gone more "modern" during the past few years and can hardly be expected to turn emotional over, let us say, Liszt's Venice and Naples Tarantella.

However, the third concert in the announced series of six which was scheduled for March 1, was certain to be most widely attended. The opening concert was heard by numerous music-lovers from Puebla, Veracruz, Guadalajara, and other points east and west. Chopin is extremely well-liked in local musical circles, and most everyone seems to agree that Hofmann's interpretation of his countryman's music is always worth hearing.

BALLET FORCES APPEAR

The dance made a belated reappearance here this month with a program of Czarist Russia and Oriental dances by the American dancer Xenia Zarina, who has lived in Mexico for some time. We are promised an early series of varied types of dances by another American, Keith Coppage.

Maestro Julian Carrillo (of "Thirteenth note" fame) has finally emerged from a long period of dormancy and promises us an interesting cycle of concerts by his Pro Musica Orchestra. During the director's handling of the violin solo parts in several numbers his daughter, Dolores—one of Mexico's most able pianists—will direct the orchestra.

ABEL PLENN.

Bruckner Medal Presented to Toscanini

The Bruckner Medal of Honor, designed by the New York sculptor Julio Kilenyi for the exclusive use of the Bruckner Society of America, was presented to Arturo Toscanini on February 27 in acknowledgment of his efforts to create a greater interest in and appreciation of the symphonies of the Austrian composer. The New York Philharmonic Orchestra under Toscanini's direction has given four performances of Bruckner's seventh symphony, one of which was broadcast, and three hearings of the Bruckner fourth symphony since March, 1931.

Strauss' Arabella Is Given in Zürich

Swiss Artists Win Success in Commendable Production

ZÜRICH.—As the second Swiss city to produce Arabella, Zürich achieved a great artistic success with its presentation of Strauss' latest opera. As everywhere else, the public admired the youthful fire displayed by the almost septuagenarian master in this work, his muse stimulated by the fleet-winged, amusing libretto of Hugo von Hofmannsthal. He has hit the tone of merry light-hearted Vienna of the sixties throughout, and the listener is led into an operatic world of enjoyment and jollity such as he has not experienced for a long time.

Dr. Kolisko, the conductor, spurred the orchestra to its most spirited mood and effectively blended the wealth of colorful instrumental melodies with the voices. Judith Hellweg, who studied in Vienna, ideally personified the "sweet young thing" of Viennese society and sang enchantingly, excellently partnered by Fred Destal, baritone, Madlen Madsen and a first-rate and homogeneous ensemble. The stage décors by Roman Clemens and costumes by Jürg Stockar furnished a brilliant setting for the production.

EUROPE'S FAVORITE RADIO TENOR APPEARS IN PERSON

Josef Schmidt, tenor, long the favorite of continental radio and cinema audiences, now out of Germany, made his first personal appearance before the Zürich audience. His voice, a gift of the gods—requiring only a little more depth of feeling to make it humanly perfect—is enhanced by excellent schooling.

A Swiss pianist with a growing international reputation, Peter Speiser, in a recent concert joined some excellent Swiss string players (De Boer, Schroer, Esswk, Reitz) in a chamber concert which gave us an opportunity of hearing a trio by Smetana and a quartet by Hermann Goetz, both rarely played and well worth while. J. K.

George B. Storer, President of Federal Broadcasting Corporation

Following the meeting of the board of directors of the Federal Broadcasting Corporation, former Governor Alfred E. Smith, chairman of the board, announced that George B. Storer, of Detroit, Mich., had been elected president and made a member of the board of directors and executive committee of the corporation.

As the chief executive of the corporation, Mr. Storer will assume the responsibility for the direction of Station WMCA, New York, and in that capacity will continue the policy adopted last summer of promoting WMCA as the leading independent outlet in New York City for high quality programs. John T. Adams was elected vice-president of the company and will continue in an executive capacity. No other changes in the executive personnel of the station were announced.

Mr. Storer's election as president marks his official introduction to the broadcasting business in the New York area. He is known in the Middle West as a radio executive, owning or controlling CKLW, Detroit-Windsor; WSPD, Toledo, O., and WWVA, Wheeling, W. Va.

Allan A. Ryan, Jr., and John Hay Whitney of New York City, have acquired additional interests in the stock of the corporation and were active in bringing Mr. Storer to New York. Mr. Storer has acquired an interest in the corporation.

In addition to Governor Smith, Mr. Ryan, Jr., Mr. Whitney and Mr. Storer, the following persons are directors of the corporation: Howard G. Cushing, Walter S. Mack, Jr., A. Newbold Morris, Mr. Adams, Robert H. Thayer, Talbot O. Freeman, Paul H. Nitze, James K. Norris, and Bethuel M. Webster, Jr.

SS. Champlain Sails with Musicians

The SS. Champlain left New York on March 3, carrying among her passengers René Le Roy, French flutist and founder of the Paris Instrumental Quintet, and the other members of this ensemble, Pierre Jamet, harpist; René Bas, violinist; Pierre Grout, viola, and Roger Boulme, cellist, after an extended tour of the United States, including an appearance at the White House; also Uday Shan-Kar and his group of twelve Hindu dancers and musicians; and Bernard Bogouslawski, impresario of Paris, with Mrs. Bogouslawski.

Philharmonic Drive Achieves Three-Fifths of Goal

The New York Philharmonic-Symphony Society's drive for a guarantee fund of $500,000 has reached $293,850, three-fifths of the required sum. On March 11, during the regular Sunday broadcast of the orchestra, Deems Taylor made a brief address, appealing to the student bodies of the nation's colleges to aid in the campaign.

New Form of Electrical Music Heard In Brussels Concert

Astonishing Effects Obtained by Novel Instrument—Kleiber Conducts Scriabin, Uninsky Soloist—Thibaud Plays Bach—Casella's "Modernized" Bach—The Zimmer Quartet

BRUSSELS.—A new instrument, called the Croix Sonore—sounding cross—has been introduced here by its inventor, Nicolas Oboukoff, in a concert at the Brussels Conservatoire. It was, so far as I know, its first public demonstration anywhere and for this reason the event aroused international attention. It is yet another device for utilizing electrical waves though it seems to differ in essential respects from the instruments of Tcherémin and others. Oboukoff intends to take his instrument to the United States so the American public will shortly be able to judge its merits for itself.

As for its immediate effect, a brawny Scotsman near me summed up his impression —and mine—in three words: "Mon, it's uncanny!" Imagine a cross about four feet six high, surmounting a globe about two feet in diameter. The cross is of hollow copper bars. The globe contains electrical apparatus. The current is obtained by the usual connection. The performer, in this instance the well-known pianist Mme. Aussenac (née Princess Broglie) holds an apparatus in the left hand, by which the volume of sound is regulated. The electric fluid obviously passes through her body to her right hand with which she makes various movements and passes in front of the instrument, at greater and shorter distances, each movement corresponding to a note. The tone produced is of wondrous beauty, resembling that of the violoncello, but infinitely richer in quality and volume.

Oboukoff's music—is it music as we understand the term?—resembles nothing that I can remember under that denomination. It is an entirely new language—modern, certainly, being the product of a comparatively young man. He conceives it as a "Message of Peace," which he wishes to preach to all nations. The music is not beautiful—of the beauty of Bach, Beethoven or Chopin; it is overwhelming, impressive, in the true sense of the words. One wants to get away from the silly crowd to some dark corner and think.

Oboukoff is a relatively young man. His language and his instrument are new. In my opinnon he will evolve. One feels that more can be obtained from his new instrument than its actual performance.

KLEIBER CONDUCTS, UNINSKY PLAYS

The fourth Philharmonic subscription concert, under the direction of the German conductor Erich Kleiber, included Borodin's second symphony, Prokofieff's third piano concerto with Alexandre Uninsky as soloist, and Scriabin's Poème de l'Extase for reinforced orchestra. Musicians of a past generation still remember the first performance of this work in Brussels with Dupont as conductor. The Russian composer personally superintended most if not all of the rehearsals. Times have changed and the mentality of mankind has likewise undergone a change. It can scarcely be wondered at that Erich Kleiber's interpretation of the great work differed from that heard years ago. The Borodin symphony was nobly played, and not a single detail was missing.

In spite of the fact that Alexandre Uninsky is a first class pianist, that he gave a fine performance of the Prokofieff concerto and that he was ably seconded by the orchestra, I cannot admire the work to the same degree that I like the majority of this master's compositions. Uninsky is to visit the United States next season.

THIBAUD PERFORMS BACH

Bach entirely filled last Sunday's program of the Defauw Concerts. The works performed were the first Brandenburg Concerto in F and the B minor suite for orchestra; the concerto in E and the Chaconne in D minor for violin solo; the concerto for two violins. I do not think there can be two opinions about Defauw as conductor. Personally I place him in the front rank. When a man is capable of conducting—and not merely beating time—an entire program such as that mentioned above, and from memory, there can be no doubt about his great talent.

Attention to detail is absolutely essential in Bach's works; but at the same time the work as a whole must not suffer. Defauw realizes this admirably. In the concerto and the chaconne Jacques Thibaud proved once again that his world-wide reputation is well-deserved. The young Belgian violinist, Alfred Dubois, very ably seconded Thibaud in the concerto for two violins.

I am always glad to encourage young artists and new concert organizations; especally so when they are of the quality of the Concerts Ledent. Robert Ledent, the conductor and founder of these concerts, is a young man. As such he has things to learn; but he has already learnt a great deal and I should be greatly surprised if he were not a marked success in the near future. His interpretation of Haydn's symphony No. 28, in A, and Beethoven's series of twelve German dances was most satisfactory.

A NEW PIANIST

The soloist on this occasion was the Hungarian pianist Annie Fischer, who contributed two numbers: Mozart's concerto in A and Liszt's concerto in E flat. It is somewhat difficult, when listening to such well-known works, to avoid comparing the present interpretation with that of the greatest pianists. Nevertheless such comparison is not entirely to the disadvantage of the young lady. Her tone and technic are all that one would wish for and the entire performance was decidedly good.

The Trio de Bruxelles (Bouquet, violinist; Broos, altist, and Frezin, cellist) gave a most interesting concert at the Conservatory. The program included Beethoven's trio for strings in C minor, op. 9, No. 3; Hindemith's trio, op. 34; Schubert's trio in B flat, and Enesco's Aubade. The audience was most enthusiastic, and deservedly so.

CASELLA'S MODERNIZED BACH

I have certainly a great respect for Casella whom I place in the front rank of living musicians and among the very best representatives of young Italian musical ideals. But I cannot agree wth his ideas as regards the modernization of Bach. One cannot conceive any disturbance of the harmonic purity of Bach's compositions. In fact it is precisely this purity of harmony, this well-nigh total absence of dissonances which we admire, that constitutes the joy of hearing Bach's works. Casella's experiment of modernizing the Sonate à trois from Musikalisches Opfer cannot be considered a success. This opinion is obviously entirely independent of the artistic merit of the performers (Alfredo Casella, Alberto Poltronieri and Arturo Bonucci), who also gave a very fine rendering of Malipiero's Sonata a tre and, especially, Schubert's trio in B flat.

A FINE QUARTET

When one spends the evening, or part of it, listening to a concert given by the Zimmer Quartet, one usually has the feeling that the program has been too short. I most certainly had that impression recently, when the Zimmer Quartet gave the following program before a very full house at the Cercle Artistique: Mozart's Quintet in D; Brumes Matinales and Divertissement for quartet by Joseph Jongen; Sérénade Italienne for quartet by Hugo Wolf; Brahms' Quintet in G, op. 111.

In both quintets the additional viola part was played by the well-known artist Louis Baroen, one of the founders of the group. Baroen's excellent playing and beautifully mellow tone deserve special mention. The two short pieces for quartet by Jongen were performed for the first time. The first is a tone-picture describing the morning mists in the fens, and may be considered one of the Belgian composer's happiest and best inspirations. The Divertissement is a short and gay composition likewise well-inspired.

SIDNEY VANTYN.

Iturbi Leads Philadelphians For First Time in Home City

John Charles Thomas Offers Recital—Historical Chamber Music Concert

PHILADELPHIA.—The Philadelphia Orchestra concerts of March 2 and 3 marked the local début of the Spanish pianist José Iturbi, as an orchestral conductor. It may be said at once that seldom has a guest leader of the Philadelphia Orchestra been so wholeheartedly acclaimed, and with sufficient reason. The program was varied and interesting. The opening number was Eline Kleine Nachtmusik of Mozart, which was given with all the traditional delicacy and simplicity. Following this came the Schumann symphony No. 3 (Rhenish) in E flat, conducted with sureness of purpose and execution. After the intermission Debussy was represented by La Mer, which was finely given. Intermezzo from Goyescas by Granados and Three Dances from Falla's ballet The Three-Cornered Hat. were excellent vehicles for Iturbi's Spanish temperament. They received a brilliant interpretation and performance. Iturbi was recalled many times, and was applauded by the orchestral men as well as by the audience.

Abram Haitowitsch, blind violinist, and Prince Alexis Obolensky, basso-cantante, gave a joint recital at the Penn Athletic Club on March 5 before a representative audience.

Mr. Haitowitsch is well equipped technically, and plays with ease and sincerity. His numbers included the Brahms sonata in D minor, op. 108, and compositions of Tschaikowsky, Drigo-Auer, Glinka-Balakireff-Auer, Sarasate, Wagner-Wilhelmj and Falla-Kreisler.

Prince Obolensky has a fine voice which he uses skillfully and artistically, as evidenced in numbers by Schubert, Lully, Rubinstein, Messager, Glinka, Dargomijsky and three Russian folk-songs. Vladimir Sokoloff proved a sympathetic and clever accompanist.

The Artist Series of concerts, sponsored this season by the Philadelphia Music Teachers Association, came to a close on March 7 with a recital by John Charles Thomas, American baritone of the Metropolitan Opera Company. Thomas has never seemed in better voice than at this time and sang with beauty of tone and interpretation. His three groups—German, French and English— were given with equal clarity of diction. His German Lieder were superbly done. The audience, which was the largest of the entire series, was wildly enthusiastic, and in addition to one encore after the first group and two after the second, he sang three encores at the close and even later added another song.

Carroll Hollister was the accompanist, and in addition to supplying excellent accompaniments throughout the program, he played three soli and an encore.

HISTORICAL CHAMBER MUSIC SERIES

The Historical Chamber Music Series, under the auspices of the Art Alliance and the Musical Fund Society, reached the turn of the twentieth century at the concert on March 7, in the auditorium of the Ethical Culture Society. The Curtis String Quartet (Jascha Brodsky and Benjamin Sharlip, violins; Max Aronoff, viola; Orlando Cole, cello) gave the entire program, with the assistance of Boris Goldovsky, pianist, in the final work.

The program consisted of Debussy's G minor quartet, op. 10, the Dohnanyi quartet in D flat, op. 15, and the César Franck F minor quartet. It was a long and exacting program, taxing the artists technically and interpretatively, but all difficulties were successfully met.

M. M. C.

Metropolitan Opera Association Sends Fund Appeal to Subscribers

At a meeting of the sub-committee for maintaining the Metropolitan Opera Association, held at Lucrezia Bori's New York apartment recently, a letter was drafted and approved by Miss Bori, chairman of the committee for maintaining Metropolitan Opera; R. Fulton Cutting, president of the Metropolitan Opera and Real Estate Company, and Cornelius N. Bliss, chairman of the executive committee of the Metropolitan Opera Association, Inc.

A copy of this letter was mailed to patrons and friends of the Metropolitan Opera asking them to contribute to this fund, which must be replenished in order to make next season's Metropolitan Opera possible:

"Last year you made a contribution to the committee which was organized to enable the Metropolitan Opera to overcome a financial crisis and to continue on its artistic path for another season. Your aid made opera possible for the thousands of opera-goers here and radio listeners throughout the country—for this year, as you know, opera has been broadcast to the whole nation.

"Unfortunately, economic conditions have not yet righted themselves sufficiently to restore the Metropolitan Opera Association, Inc., to its former independent position. Somehow we must meet the problem of opera for the next season.

"The committee, therefore, has decided to make another appeal in the hope that those who contributed so generously to make opera possible this year will contribute once again in order that the Metropolitan may continue during the season 1934-35.

"While the artists and management have coöperated whole-heartedly and have made substantial reductions in operating costs, and while further economies are planned—if we survive—the funds on hand at the close of the present season will nevertheless be insufficient to guarantee the continuance of the Metropolitan next season. So we are obliged to call again upon our friends and ask them to assist us—not only to make opera possible, but to keep the Metropolitan family together.

"Enclosed is a pledge which will not be finally binding unless the aggregate amount pledged is sufficient to justify the management in undertaking the production of opera next season at the Metropolitan Opera House.

"We therefore appeal to you and ask that you help us."

Jan Smeterlin, Pianist, Trained for Legal Career

Jan Smeterlin, Polish pianist, who recently sailed from New York at the completion of his third American tour, preceded his musical activity with training for a legal career at the University of Vienna and service as a cavalry officer during the war. Prior to his military term, Smeterlin had passed examinations in Roman and Ecclesiastical Law.

JAN SMETERLIN

However, he had always had a preference for music rather than the profession his family had chosen for him. He won the scholarship at the Vienna Meisterschule, played at concerts in Paris and Berlin, and hesitated between becoming a conductor or a pianist.

The international explosion of 1914 blocked both careers for him for a time. Afterward, attempting to cross Germany from resurgent and tumultuous Poland without an adequate visa brought Smeterlin very near the death penalty. Nevertheless, he succeeded in reaching Paris and since has made concert tours all over Europe and America.

Smeterlin is a linguist, and his musical repertoire is also drawn from a large number of nationalities. Besides his classic and romantic affiliations, he is familiar with the moderns. He is a personal friend of Szymanowski, and played the piano part in the first performance of that composer's new concerto with the Royal Philharmonic Society in London last spring. It was to Smeterlin that Szymanowski dedicated a volume of his mazurkas.

The pianist also plays modern Spanish music, and since 1924 has made concert appearances in Spain. An anecdote is told of an engagement he fulfilled in Tarragona. On arriving he was greeted with the information that the grand piano was not available. The upright provided was one modeled for practising. It had three pedals. To increase its tone, its front was removed and Smeterlin had to play the Chopin concerto in full view of squadrons of little hammers rising up and tapping the wires before his face. In the midst of his performance he put his foot on the third pedal and an iron bar jumped up and blocked out all the notes. He was unable to go on until the repair man had been summoned, after which the concerto was resumed.

Smeterlin is an accomplished athlete. Another of his hobbies is bridge. He is also an excellent cook.

Yale Glee Club Wins Intercollegiate Contest

The glee club of Yale University (Marshall Bartholomew, director) was the winner in the annual intercollegiate glee club contest for the metropolitan district, held on March 3 in the Wanamaker Auditorium, New York. The next highest score went to New York University, 1933 winner of the cup. The other entries were Princeton and Rutgers universities. The chairman of the judges' committee was Nikolai Sokoloff, conductor of the New York Orchestra, and serving with him were Norman Coke-Jephcott, director of the boy choristers at the Cathedral of St. John the Divine, and Kendall K. Mussey.

MacDowell Club to Present Weber Opera

The MacDowell Club of New York City will produce Weber's opera Abu Hassan at the club's auditorium on March 23, 24 and 25. This is believed to be the first New York presentation of the work. The cast has been assembled by Sandor Harmati, who is to conduct the performances.

Myra Hess Pays Tribute to the Artistic Principles of Matthay

Eminent Pianist Voices Her Credo Concerning the Young Student and His Future Career

The pedagogic methods of Tobias Matthay of London have produced some of the finest pianists of our day, and prominent among the elect is Myra Hess, an English artist established in the American concert firmament and familiar to audiences throughout the country.

Miss Hess is emphatic in her desire to accredit the flowering of her gifts to Mr. Matthay.

"In all my training," she told an interviewer from the Musical Courier, "I have had but the one master—Tobias Matthay. I went to him when I was thirteen and have never studied with anyone else. It has been a source of distress to me that occasionally people have insisted upon referring to me as the pupil of some other pedagogue, or as having worked or coached with this pianist or that. I do not see how such misconceptions arise. I look, and have always looked, only to Mr. Matthay for either teaching or coaching.

"This brings to my mind," she continued, "another matter on which I feel strongly. I do not believe that it is at all beneficial to a young student or artist to be continually shifting his allegiance in such a matter. When a good teacher is found—and I admit that everyone is not so lucky as I was in the first instructor he goes to—let the student remain under his tutelage, and develop under the guidance of one who is familiar with his musical reactions and set-up, as a good doctor gets to know the constitutional make-up of his patients.

"That is rather a good analogy. People who are forever changing doctors, seeking first one method of cure and then another, finally dissipate what health they had in the beginning. It is the same with the musician. He had better be 'treated' by one who has had time to become acquainted with his temperament and capabilities.

"This applies especially when one is blessed with a master like Mr. Matthay. Here is a man who grants technic its rightful importance, but never forgets, or lets his students lose sight of the fact that the mechanics of playing are but means to an end—the proper expression of musical content.

"Another of his cardinal virtues is that he never cramps imagination and individuality in a player. Pianists playing for him receive encouragement to bring out their own interpretative ideas. He never forces his own concepts on a pupil, although if his guidance is sought to overcome uncertainty or misapprehension, he is quick to bring his taste and experience to the rescue.

Preserving Individuality

"An artist whom he has developed will be able to present musical ideas authoritatively, and unobscured by mannerisms and lack of fundamental understanding."

"Do you think," Miss Hess was asked, "that a student should embark on a serious concert career as soon as training is completed?"

"Rather a difficult subject to generalize on," remarked the English pianist, smiling. "However, I would say that as soon as a musician has something definite to say to the public, he may properly appear in concert. But, from my own experience, I think that a young pianist should not devote himself exclusively to concert work until he has done at least some teaching.

"It is remarkable how trying to convey one's musical principles to others will crystallize them in one's own consciousness. To teach is to my mind one of the quickest and surest ways to musical maturity."

As to Repertoire . . .

"And in the matter of specialization of repertoire, Miss Hess—do you believe that a pianist should play all types of music, or cultivate minute knowledge of one or two composers?"

"There again, the subject is too broad to cover with one arbitrary statement. I think a pianist should play all the kinds of music that he can play well. If he is able to adapt himself temperamentally to many schools, by all means let him have a free field. On the other hand, some personalities find their best expression in a certain tonal sphere and are only mediocre in others. Such a performer is obviously of the specialist class.

"In discussing this point, I hark back to what I said a moment ago. To discover his own particular bent, let the young artist hear as much music of all kinds as is possible. Subjectively, he can thus learn from all. But for actual instruction or coaching, he should stay by his own teacher. If he goes to this, that and the other pianist and says, 'Show me how you play this work. I want to play it like you,' he soon loses that precious thing, his own characteristic slant. His program will be a series of imitations. On the other hand, he can listen to the platform performances of his fellow artists, keep an open mind for impressions, but at the same time retain his artistic identity."

"Do you think an artist should choose his own programs, or be guided by the supposed preference of the audience he addresses?"

"He should be influenced," Miss Hess said emphatically, "by no one and nothing but himself. In order to do his best work—this is a Matthay principle—the performer must first of all enjoy and feel in accord with the music he plays. If he understands it, has a vital interest in projecting it, the audience's response will take care of itself. After all, that is what one's hearers are looking for—comprehensive, deeply felt interpretation, and that is what they recognize and applaud.

Concerning the Audience

"Therefore, if a pianist feels that the psychological moment has arrived for him to play an all-Bach program, that is the music in which he will do his best and will therefore have the greatest success with the public. Just because it is a Brahms centenary—that is no reason to confine yourself to playing works of that composer if you do not have a definite urge to do so.

"And as for 'playing down' to audiences who are relatively unaccustomed to hearing the more serious works, it has been my experience, gleaned from many years on the concert stage, including eleven American tours, that genuine gratitude and appreciation is the lot of the artist who makes no foolish discrimination, but offers the best in his repertoire irrespective of where he is appearing. I have definite proof of this in letters I have received from the smaller centres that I have visited. People thank me for giving them the same programs I would play in the metropolitan auditoriums. I think it is all nonsense, this 'playing down.' A performance of worth and sincerity finds a welcome anywhere." M. L. S.

Stein-Thomson Opera to End Run

Four Saints in Three Acts, the Stein-Thomson opera, whose original New York run was extended, is closing today (March 17).

Atterberg Opera, Fanal, Sung In Stockholm

New Work Characteristic and Melodious—Critics Compare Erica Morini to Kreisler

Stockholm.—Kurt Atterberg's opera, Fanal, scored a success at its world première in the Royal Opera here. The text, written by the Austrian authors, O. Ritter and J. M. Welleminsky, and based on Heine's ballad, Schelm von Bergen, is dramatically effective. This is true also of the music, which at the same time is full-blooded, with lyrical vocal melodies—no *Sprechgesang*—and symphonic interludes by a colorful, scintillating orchestra.

Despite some tributes paid to Wagner and Puccini, this score, permeated by Swedish folk character, predominantly bears the stamp of the composer's personality. Harald Andrés' stage direction was brilliant and gripping. The two principal rôles—the Executioner's Son and the Princess—were excellently sung and acted by Jussi Björling, a young and radiant tenor, and Helga Görling.

This opera is indeed "operatic," and it is certainly the best which the composer has produced hitherto. Atterberg is best known abroad as a symphonist. He achieved general repute by winning the international Schubert contest in 1928. Fanal is to be produced shortly in Braunschweig, Germany, under the title Flammendes Land (Flaming Land).

Morini Scores in Début

Erica Morini was tempestuously applauded at her first concert in Stockholm. Her virtuosity, sweet, noble tone, and temperamental delivery, all gave new life to such works as Tartini's G minor sonata, Glazounoff's concerto and Paganini's Moses Fantasy. Critics here compare her success with that of Kreisler when he first appeared in Stockholm.

Herman Glimsted.

Elsa Moegle to Give Recital

Elsa Moegle, harpist, will appear in recital at Steinway Hall, New York, on April 10 in a program embracing Bach, Corelli, Handel, as well as works of Schubert, Pierné, Debussy, Grandjany and Salzedo. Among the patrons of Miss Moegle are Governor Harry Moore of New Jersey, Commissioner Arthur Potterton, Lieut. Commander William Law McDonald, Marie Miller, Willem Willeke, Oscar Wagner and Edward Bechtel.

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—W. J. Henderson, *New York Sun*

"Deering masters a brilliant technical equipment without ostentation, and subordinates it most sensitively to a direct, clearly colored and treasurably intimate art." —*San Francisco Chronicle*

"Henri Deering was refreshingly welcome because he has something to say in music and a well defined manner of saying it."
—Edward Moore, *Chicago Tribune*

Edgar Bainton Appointed Director Of Sydney State Conservatorium

Collitt's Inn, New Musical Comedy Written by Australians, Wins Success

SYDNEY, AUSTRALIA—Edgar Bainton, English composer and director of the Conservatorium of Newcastle-on-Tyne, has accepted the position of director at the State Conservatorium of Sydney, succeeding Dr. Arundel Orchard who is retiring this year. Mr. Bainton's leading composition, Before the Sunrise, won the Carnegie Trust Award in 1917 and later in 1920 his Concerto Fantasia gained the same honor.

Collitt's Inn, the first Australian musical romance, was staged at the Princess Theatre, Melbourne, and witnessed by enthusiastic and crowded audiences, a revolving stage being used for the first time in Australia. The music composed by Varney Monk, wife of Cyril Monk of the State Conservatorium, won the second prize in a competition for Australian opera. It attracted the attention of F. W. Thring, who with Claude Flemming produced a work considered equal to the Maid of the Mountains and Rose Marie. The Corroboree ballet was most dramatic and realistic, the composer receiving her inspiration from a dance and song by an Aboriginal. Collitt, who built the inn which is still in existence, received his grant of land from Governor Macquarie for assisting Cox in constructing the first road to Bathurst over the Blue Mountains. The cast included Gladys Moncrieff as Mary Collitt, Claude Flemming and Robert Chisholm. Later Efftee Films intend producing it as a talkie.

BROADCAST PROGRAMS

Under an engagement with the Australian Broadcasting Commission, the Nelson Trio (Anna, Ida and Sara Nelson) is spending six months broadcasting in Australia. Born in Winnipeg, Can., the pianist, cellist and violinist respectively made appearances at an early age in their own city and have given many programs in leading concert halls. They have appeared under the batons of Sir Landon Ronald, Dr. Malcolm Sargeant and Sir Henry Wood.

In the weekly broadcasting of opera conducted by Maestro Aldrovandi opportunities have been given to young Australian artists. The performances are of a consistently high standard. Gladys Evans as La Giaconda and Aida with her beautiful voice has given excellent interpretations. Evelyn Hall, with her rich and powerful contralto voice as Ameris, has made a fine impression on the listeners-in. She has sung in all the broadcast operas. Roland Foster of the State Conservatorium speaking as a guest of the Millions Club put forth a proposal for a state-owned theatre and opera house, saying that the opera broadcast and the Imperial Grand Opera season showed that there was a wealth of vocal and musical talent in Australia.

Prof. Carl Sauer has organized a juvenile orchestra of seventy-five members, ages ranging from seven to seventeen years. Beginners have special instruction before joining in the general work. The children are showing enthusiastic interest and remarkable progress in their rehearsals at Palings Concert Hall. A superintendent of music in the state schools speaks highly of its educational value. The orchestra gave its first concert at the State Conservatorium in February, the program presented including Rosamunde Ballet, Schubert's Marche Militaire and two Chopin preludes arranged for orchestra by Prof. Sauer.

The Eisteddfod Committee will include works from the recent composers' competition in their syllabus. Among those chosen are compositions of Victor Massey, James Brash, Alfred Barry, Frank Hutchens, Alfred Hill, Varney Monk and Lindley Evans.

Sidney Myer of Melbourne has offered to the music committee of the Centenary Council a prize of fifty guineas for the best centenary song and fifty guineas to a collaborator for words of the song.

QUEENSLAND EISTEDDFOD

There are record entries for the Queensland Eisteddfod to be held during Easter Week in Brisbane. Fifty choirs will take part, including those from Melbourne, Sydney, Newcastle and Lismore. Three children's choirs will compete.

Among the artists engaged by the Australian Broadcasting Commission during this year is Laelia Finneberg. Under Sir Thomas Beecham she toured with the London Symphony Orchestra. She has appeared at the Albert Hall, London, was soloist with the Philharmonic Orchestra in Vienna and Prague and has broadcast from various European centres. She is to tour Australia with Sir Hamilton Harty, guest conductor of the commission this year.

Beatrice Tange, a brilliant young pianist, gave a fine recital at the home of Dr. Koltzsch, Consul for Germany. Among the large audience were the Consul General for France and Mme. Dussap, the Consul for Czechoslovakia and Mme. Kuraz. Included on the program were three pieces played for the first time in Australia which the composer, Thomas Baron Whitfield, a personal friend, sent Miss Tange.

ELIZABETH PLUMMER.

New York Oratorio Society Announces Soloists

Soloists who will appear with the Oratorio Society of New York in its performance of the Bach B minor Mass on March 21—Bach's birthday—at Carnegie Hall, are Jeannette Vreeland, soprano; Rose Bampton, contralto of the Metropolitan Opera Association; Dan Gridley, tenor, and Robert Crawford, baritone, who comprise the quartet assisting the chorus of 300 this year in the society's annual presentation of the Bach masterpiece. All four artists have appeared with this organization in past performances of the B minor Mass. A symphony orchestra composed of men from leading symphonic groups will also appear. Albert Stoessel, conductor, who first introduced the work in its entirety to New York audiences seven years ago, is to direct the performance. Alfred M. Greenfield acts as assistant leader, and Hugh Porter as accompanist at the organ.

Walter Gieseking Plays with Cincinnati Symphony Orchestra

Eugene Goossens Programs Own Sinfonietta

CINCINNATI, O.—Walter Gieseking so delighted his audience here that he was forced to play encores. He had selected the Rachmaninoff concerto No. 2 in E minor to play with the Cincinnati Symphony Orchestra under the baton of Eugene Goossens and performed it in a masterly manner rarely equalled, especially the *adagio* and *allegro* movements. Goossens by request programmed his own composition, Sinfonietta, beautiful in melodic strains caught by a master hand and set in a framework of modern idiom. Emil Heermann played the incidental solo.

In memory of King Albert, Goossens opened the program with Beethoven's Equali No. 3, a work little heard but nevertheless much appreciated.

The highlight of the eleventh pair of concerts was the exquisite interpretation of Schubert's symphony No. 5 in B flat. Each movement grew in spirit under the magic baton of Goossens. Copland, Cyril Scott, Geminiana and Brahms works received fine readings.

MUSICIANS' BENEFIT CONCERT

Every seat in historic Music Hall was sold for the benefit concert given by the Musicians' Union. Goossens, Frank Simon and Paul Whiteman conducted, and each group played outstandingly.

Hollis Dann will conduct a vocal clinic at the Teacher' College Spring Conference of the University of Cincinnati.

The Town Club presented Reuben Lawson and his orchestra in a program of music by American composers, arranged in historical sequence.

Under the chairmanship of Mrs. Franklin Alter, the Etelka Evans Lecture Series is growing in interest. Miss Evans offered a program of chamber music after her lecture, featuring a divertimento by Haydn scored for violin, viola d'amore, cello and cembalo, which had not been played before in America. The copy of this interesting work is in the possession of Carl Wunderle of the Cincinnati Orchestra.

The ninetieth birthday of Hugo Heermann, who was concertmaster of the orchestra here twenty-five years ago, was recently celebrated. Four of his children now make Cincinnati their home. Emil is concertmaster of the orchestra, Walter is second cellist, Norbert is here painting portraits of several Cincinnatians, and Maya is here with her husband, Robert Korst, a recent addition to the Cincinnati College of Music faculty. Bella has been singing in opera in Berlin where the eldest son, Victor, widely known in musical circles, died last year. Hugo Heermann and his wife live in Merano, Italy.

M. D.

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Frans Hoffman Appointed to Westminster Choir School Faculty

Dr. John Finley Williamson, president of Westminster Choir School, has announced the appointment of Frans Hoffman of Los Angeles, Cal., as head of the voice department at the school commencing with the fall semester.

FRANS HOFFMAN

Mr. Hoffman was born in Amsterdam, Holland, entered the Royal Dutch Conservatory of Music in 1909 and graduated in 1913 with a certificate in voice and piano from the Royal Dutch Society of Music. After numerous concert appearances in the leading Dutch cities, Mr. Hoffman toured the Orient in both concert and oratorio, during the World War, at the same time turning his attention to both orchestra and oratorio conducting.

Mr. Hoffman, a basso, commands a comprehensive repertoire, including oratorio, German Lieder, modern French and old classics.

Foremost among Mr. Hoffman's American appearances have been his recital at the University of California, and his soloist engagements with the Los Angeles Philharmonic and Glendale Symphony orchestras. He also has had many appearances as a soloist in large churches and before clubs on the Pacific Coast.

At present Mr. Hoffman is director of music at Immanuel Presbyterian Church in Los Angeles and director of the following organizations: San Pedro Women's Club Chorus, West Ebell Women's Club Chorus, Wednesday Morning Club Chorus, Cosmos Women's Club Chorus, the Holland Glee Club and the Hoffman Singers. For three consecutive years the San Pedro Women's Club Chorus, under the direction of Mr. Hoffman, has won a silver cup for the best women's chorus in the Federation of Women's Clubs.

Merovitch Believes Women Respond to Music More Than Men

Alexander Merovitch, president of the Musical Art Management Corporation, which will bring a group of prominent artists to America next season, expressed the opinion recently that women respond emotionally to music more than men.

"In the past two decades," he explained, "the love for good music in America has increased considerably. This is an interesting fact considering that only a short time ago the average American citizen knew practically nothing about music. Today, the average American citizen has a knowledge of values in music.

"This acquired culture is the direct result," he continued, "of the gratifying manner in which the women of America have staunchly supported all forms of musical art. The general public perhaps is not aware that in practically every town and city in America there are active women's music clubs—all eager to absorb the art of those who come to these shores to express themselves in their chosen field."

Harold Berkley Joins Smith College Music Summer School

Smith College, Northampton, Mass., announces its usual summer courses in music for a six weeks' session, June 25 to August 3. Prof Wilson T. Moog is the director. Harold Berkley, violinist and member of the faculty at the Institute of Musical Art of the Juilliard School, has joined the faculty for the summer and will conduct the string ensemble as well as teach.

Other members of the faculty are: Solon Robinson, piano; Bianca del Vecchio, piano; Prof. Moog, organ; Marion DeRonde, cello; Theodore M. Finney, history and appreciation of music; M. Alice Butterfield, theory; Ross Lee Finney, Jr., composition; Margaret Riggs (of the Community School, St. Louis, Mo.), school music; Sophie Pratt Bostelmann (of the Diller-Quaile School of Music, New York), piano pedagogy.

GOETA LJUNGBERG

Photo by Harlip, Berlin

Goeta Ljungberg has never been in better voice; her rich deep tones suited fully the music, and she was graceful and good to look at. *Chas. Pike Sawyer, New York Post, December 30, 1933*

Goeta Ljungberg performed marvels of vocalization. Her singing was faultless and vocally it was the feature of the performance. *Philadelphia Public Ledger, January 24, 1934*

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METROPOLITAN OPERA

(*Continued from page* 5)

Pietro Cimara directed them in an interpretation of the Spinning Quartet from Martha.

Old Wine in New Battles (1900) brought Romeo and Juliet in gangster vernacular, presented in elaborately uncouth fashion under police protection by a large cast headed by Charles Hackett, Pearl Besuner, Lillian Clark and Marek Windheim. Among the remainder of the Montagu and Capulet gangs appeared Philine Falco, Edward Alexander, Paolo Ananian, Arthur Anderson, Ludwig Burgstaller, Hugh Cameron, Thomas Chalmers, Frank Chapman, Louis D'Angelo, James Wolfe, Alfredo Gandolfi and Leon Rothier. Louis Hasselmans, berated by the police, tried to keep the performance in order but was unsuccessful until a gangster (Armando Agnini), pistol in hand, entered the orchestra pit and took over the leadership.

Hearing Is Believing (1905) offered by Gene Lockhart in pantomime of Celeste Aida with Antonio Dell'Orefice wielding a baton over a silent orchestra, depicted the revolt of patrons in the top gallery who at that time complained they could see but not hear. Phantom tomatoes and eggs were thrown at Mr. Lockhart until he finally took refuge behind the curtains.

Melchior as Salome

The most amusing skit of the evening was entitled She Knew What She Wanted (1907), a burlesque on Salome. The dancer was interpreted by Lauritz Melchior, clad in the costume of the Seven Veils, mere colored handkerchiefs. Marek Windheim played a rowdy Herod who made jazz love to Salome. The sketch brought down the house and roars of laughter greeted Mr. Melchior's parody. Wilfred Pelletier conducted a *potpourri* of music which embodied many kinds of "lewd" compositions. The final touch was when the heads of four critics, announced as belonging to W. J. Henderson, Lawrence Gilman, Olin Downes and Leonard Liebling, were presented to Salome on a huge salver.

Just before the end of Part I of the program, a scene in tribute to Caruso, Voice from the Past (1921), presented a phonograph record of the great tenor singing the Prologue to Pagliacci on a darkened stage. In a spotlight stood the drum with the Pagliacci cap and coat thrown on top of it. This was very impressive and the audience received the tribute in reverential silence.

Part II of the Surprise Party opened with an orchestral arrangement of a German folksong scored in the manner of Mozart, Donizetti, Verdi and Wagner, by Vincenzo Bellezza and Tullio Serafin. Expertly parodied and conducted by these fine musicians, the audience greeted it with chortles of delight.

Then Came the Blues (1929), sung in the manner of Helen Morgan by Rose Bampton and danced with such an amazingly fine combination of ballet and modern interpretative styles by Rita De Leporte that it excited admiration. A Visit to Venice (1930), in which Nino Martini sang well and Kathleen and Gene Lockhart acted skillfully, followed.

Skit on Radio Broadcasts

Opera for Everybody (1931) offered a presentation of the way in which radio audiences listen to the Metropolitan performances over the air. Helen Gleason, Nina Morgana, Richard Bonelli and Frederick Jagel sang the final scene of the third act from La Boheme, while Phyllis Boice, Jay Clark, Aurelio Coccia and Alice Davenport enacted rôles depicting people in a Nebraska farmhouse and a Park Avenue apartment listening to the radio.

An Audition (1932) brought Rosa Ponselle with her dog Whiskers, Lily Pons and Lawrence Tibbett storming the NBC Broadcasting Studio for a radio hearing. Unknown to George Engles (impersonated by Gene Lockhart), they failed to register with the management with their songs and a contract was offered Whiskers.

At the Stage Door (1933) introduced Lucrezia Bori and Giuseppe De Luca in a rainy night scene in which De Luca attempts to take Bori home under his big umbrella. At the conclusion of this item Emanuel List sang the old song He Played on His Big Bass Viol.

The final ensemble showed the Triumphal Scene from Aida, in which all the large cast assembled in modern dress. Troops of United States Marines, soldiers, nurses and Boy Scouts came on. The conqueror (Edward Johnson) finally arrived in an automobile, accompanied by banners of the NRA, CWA, CCC, etc. Asked how he won his victory, he gravely answered, "I owe all to the NRA."

Many Notables Participate

The members present upon this evening were:

Rose Bampton, Pearl Besuner, Lucrezia Bori, Ina Bourskaya, Karin Branzell, Lillian Clark, Leonora Corona, Ellen Dalossy, Rita De Leporte, Grace Divine, Doris Doe, Philine Falco, Editha Fleischer, Dorothea Flexer, Rosina Galli, Helen Gleason, Margaret Halstead, Gertrude Kappel, Lotte Lehmann, Frida Leider, Goeta Ljungberg, Kathleen Lockhart, Dorothee Manski, Queena Mario, Elizabeth Mayer, Lillian Moore, Nina Morgana, Maria Olszewska, Irra Petina, Lily Pons, Carmela Ponselle, Rosa Ponselle, Elisabeth Rethberg, Jessie Rogge, Thalia Sabanieeva, Mildred Schneider, Grete Stückgold, Gladys Swarthout, Cyrena Van Gordon, Elda Vettori, Henriette Wakefield, Phradie Wells.

Armando Agnini, Edward Alexander, Max Altglass, Paul Althouse, Paolo Ananian, Arthur Anderson, Robert Armbruster, Angelo Bada, Vincenzo Bellezza, Artur Bodanzky, Richard Bonelli, Giuseppe Bonfiglio, Armando Borgioli, Ludwig Burgstaller, Hugh Cameron, George Cehanovsky, Otello Ceroni, Giuseppe Cesati, Thomas Chalmers, Mario Chamlee, Frank Chapman, Pietro Cimara, Hans Clemens, Fausto Cleva, Giuseppe Conca, Richard Crooks, Louis D'Angelo, Carlo Del Corso, Riccardo Dellera, Antonio Dell'Orefice, Giuseppe De Luca, Rafaelo Diaz, Carlo Edwards, Arnold Gabor, Alfredo Gandolfi, Charles Hackett, Louis Hasselmans, Ludwig Hofmann, Frederick Jagel, Edward Johnson, Jules Judels, Raymond Knight, Virgilio Lazzari, Emanuel List, Gene Lockhart, Max Lorenz, Pompilio Malatesta, Giovanni Martinelli, Nino Martini, Lauritz Melchior, Giordano Paltrinieri, Wilfred Pelletier, Edoardo Petri, Armando Petrucci, Millo Picco, Ezio Pinza, Karl Riedel, Leon Rothier, Kurt Ruhrseitz, Friedrich Schorr, Gustav Schützendorf, Antonio Scotti, Tullio Serafin, Giulio Setti, Otto Soglow, Giuseppe Sturani, Alfio Tedesco, John Charles Thomas, Lawrence Tibbett, Frederick Vajda, Marek Windheim, James Wolfe, Wilhelm von Wymetal, Jr., and the entire Metropolitan Opera House chorus, orchestra, stage band and ballet.

Aida, March 5

The fourth and last performance of the season of Verdi's Aida brought those two sterling artists, Elisabeth Rethberg and Maria Olszewska, together as Aida and Amneris respectively in the second act, and such superb singing and acting is not often disclosed in a single scene of an opera. This high standard of achievement was maintained by both singers throughout the evening, and they were well supported by the rest of the cast, which included Messrs. Del Corso, as Radames, Borgioli, Pinza, Anderson and Paltrinieri. Probably in no other opera house in the world is this work given with such a sumptuous setting in scenery, costumes and the large number of participants engaged. The chorus, ballet and general ensembles were excellent, and the conductor, Tullio Serafin, kept his forces well in hand.

Tristan und Isolde, March 7

A brilliant singing and acting cast was heard in the repetition of Tristan und Isolde on Wednesday evening. With Artur Bodanzky giving the score an inspired reading, the combination of orchestra and singers proved highly enjoyable to the large audience. Lauritz Melchior distinguished himself as Tristan. He was in especially fine voice and sang the music allotted to him with finesse. Frida Leider was the Isolde, a rôle she essays with easy conviction. Despite a slight accident at the end of the first act when she tripped and turned her ankle, Mme. Leider seemed none the worse for the mishap and sang superbly during the second and third acts. Both received hearty applause and many curtain calls. Maria Olszewska's Brangäne is an excellent portrayal. Ludwig Hofmann was King Marke, Friedrich Schorr, Kurvenal, while other rôles were capably handled by Arnold Gabor, Hans Clemens (doubling as a Shepherd and A Sailor's Voice) and James Wolfe.

Merry Mount, March 8

A capacity house was present at the fourth hearing of Dr. Howard Hanson's American opera, Merry Mount, when Leonora Corona sang Lady Marigold Sandys for the second time. Although Miss Corona gives a fetching and characteristic dramatic portrayal, she does not seem equal to the vocal requirements. Perhaps this was due to nervousness or the comparative newness of the part. Lawrence Tibbett was again magnificent as Wrestling Bradford. Irra Petina (Desire Annable) sang with ease and skill. Edward Johnson gave a realistic delineation in the rôle of Sir Gower Lackland. Marek Windheim provided laughs as Jack Prence, a mountebank. The balance of the cast was the same as at previous performances. Tullio Serafin conducted and Miss DeLeporte led the ballet. The chorus was in good form.

Götterdämmerung, March 9 (Matinee)

The season's first performance of Götterdämmerung was the fifth event of the Metropolitan Wagner Cycle. Emanuel List was heard in his initial interpretation of the rôle of Hagen and gave it a sinister reading of dramatic intensity and vocal magnificence. By all odds he is the best Hagen heard for many years and his portrayal accentuated the dire fatality of this great music-drama. With him were Lauritz Melchior (Siegfried), Frida Leider (Brünnhilde), Dorothee Manski (Gutrune), Friedrich Schorr (Gunther), Gustav Schützendorf (Alberich), and Maria Olszewska (Waltraute). All of these splendid artists played and sang their parts with consummate finesse, achieving a unity of mood that cast a profound spell over the huge audience. The cast was greeted by prolonged enthusiasm during the entr'actes and after the final scene of the burning of Valhalla.

Excellent singing was also done by the three Rhine Maidens (Editha Fleischer, Phradie Wells, Doris Doe) and the Norns (Irra Petina, Phradie Wells, Dorothee Manski).

Artur Bodanzky conducted an eloquent reading of the vigorous score, displaying its complex tonal patterns with keen insight.

Linda di Chamounix, March 9

The season's second performance of the Donizetti restoration held the same cast as at its opening with the exception of the rôle of the Prefect, first taken by Ezio Pinza and at this time interpreted by Virgilio Lazzari.

Mme. Pons, as Linda, again impersonated the young girl to perfection. The warmth and purity of her voice delighted her listeners. Simple, unassuming and appealing, this rôle affords the eminent soprano opportunities not often given her in her other interpretations. She makes use of them to the utmost.

Crooks sang with more freedom, more *élan* than at any time previously since he has been with the Metropolitan forces. His vocal resources are magnificent. Mr. De Luca, Miss Vettori and Mr. Lazzari added their share of good work to the evening. Miss Swarthout again was the devoted Pierotto, vocally rich and interpretatively sincere. Tullio Serafin conducted.

Pagliacci and Salome, March 10 (Matinee)

The double bill of Saturday afternoon brought distinguished casts in Leoncavallo's Pagliacci, followed by Salome of Richard Strauss. The audience, of capacity proportions and warmly appreciative, attested the drawing power of the principals and oddly matched bill.

Pagliacci, under the direciton of Vincenzo Bellezza, brought Queena Mario, Giovanni Martinelli, Lawrence Tibbett, Alfio Tedesco and George Cehanovsky. All seemed on their mettle for an effective performance. Tibbett touched off the applause with his singing of the prologue, and salutes of like enthusiasm went to Martinelli, who was in excellent voice and gave unstintedly of his art, and to the lone feminie member of the line-up.

The German score had Artur Bodanzky as conductor. The title rôle was again given a stormy and vivid projection by Goeta Ljungberg, with Friedrich Schorr an impressive Jokanaan. Former successes were repeated by Doris Doe (the Page), Hans Clemens (the young captain), Dorothee Manski (Herodias), Max Lorenz (Herod). At the close of the opera, there were cheers and plaudits for the protagonists. The Dance of the Seven Veils carried its customary fascination, and Mme. Ljungberg increased its effectiveness by appearing with the veils draped around her head and face in Eastern fashion, instead of on her arms and about her waist, as in previous performances. Lesser rôles were carried by Emanuel List, Marek Windheim, Giordano Paltrinieri, Angelo Bada, Max Altglass, James Wolfe, Louis D'Angelo, Arnold Gabor, Alfredo Gandolfi and Helen Gleason.

La Traviata, March 10

The fifth and last performance for the season of Verdi's La Traviata regaled the evening audience. Lucrezia Bori, a fragile and appealing Violetta, scored vocal and pictorial success. Nino Martini, singing Alfredo for the first time at the Metropolitan, earned hearty plaudits for tonal effectiveness and histrionic restraint. His voice was in excellent form, and his youthful appearance and charm lent further conviction to the part. After the third and fourth acts, the audience insisted on his appearing alone for curtain calls. The young tenor's performances at the Metropolitan have been consistently underlined by the acclaim of the audiences. Richard Bonelli (Germont) was hailed with enthusiasm for fine singing and polished acting. The minor rôles were well taken by Elda Vettori, Philine Falco, Giordano Paltrinieri, Alfredo Gandolfi, Millo Picco and Paolo Ananian. The conductor was Tullio Serafin.

New Works to Be Played by Menuhin

In his final New York appearance of the season, Yehudi Menuhin is to offer several unusual works at Carnegie Hall on March 18. He will give what is believed to be the first performance in New York of the recently discovered first concerto of Mozart, the "Adelaide," composed by the master at the age of ten in Versailles. It is assumed that Mozart wrote this because the members of the court of Louis XV had doubts about his ability as a prodigy and composer, and to justify his status, he wrote this work under the eyes of Princess Adelaide, eldest daughter of the king, a violin pupil of young Mozart.

Also on the program is the first performance in many years in New York (if not the very first) of the complete and original text edition of the D major concerto of Paganini. Violinists of this generation, when playing the Paganini concerto, have used the Wilhelmj edition which omits completely the second movement and the extremely difficult third movement. Last October, Yehudi received from B. Schott's Söhne, Mainz, the original publishers of Paganini's works, their only first print copy of the first edition of all this composer's writings.

Another interesting item will be the complete partita No. 2 in D minor of Bach. This partita is generally known only by its last movement, the Chaconne. Menuhin is to play all five movements. The program concludes with two works of Sarasate, the Romanza Andalusa and the Zapateado, two Spanish dances.

Hadley Cantata Heard in Chattanooga, Tenn.

The Cadek Choral Society of Chattanooga, Tenn., (J. Oscar Miller, conductor) recently featured Henry Hadley's cantata In Music's Praise in a program of old and modern music. The soloists were Daphne Morris Bales, soprano, Francis Millard, tenor, and James Mahoney, Jr., basso.

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Paris Predominantly Chauvinistic In Matter of Symphonic Programs

Joseph F. Wagner, American Composer and Conductor, Describes Trends of Gallic Art Life After Visit to Paris

Joseph F. Wagner, conductor of the Boston Civic Symphony Orchestra, a recent visitor to Paris, was persuaded to give his impressions of the current orchestral trends in the French capital.

"The winter visitor orchestrally minded," he began, "will find much in Paris to absorb his attention. Each week-end there are some five or six orchestras giving ten to twelve symphony concerts, and in most cases the programs for each pair of concerts are entirely different.

"The critical listener finds the orchestral groups on the whole well balanced and responsive, although they cannot (with one or two exceptions) be compared with the best of the American orchestras. One misses the finesse, the subtleties and the attention to detail which are invariably associated with the performances of such groups as the Boston, New York or Philadelphia orchestras. Possibly this lack of expected qualities is the result of insufficient rehearsals, as it appears that since the war the majority of these groups are not able to have more than two rehearsals for each double concert.

Varying Standards of Performance

"The performances," Mr. Wagner went on, "are usually straightforward, technically adequate and show some degree of 'polish,' but all the expected qualities of a compelling performance do not always seem to 'come off.' One must admit, however, that the conductors perform quite a feat of magic, inasmuch as the actual performances are usually brilliant and quite spontaneous. Naturally, this is only possible because of the complete command the French musician has of his instrument.

"The important thing to me, however, is that these orchestras composed of French musicians are directed by *French* conductors. Americans who are anxious to see proper attention given to American scores should realize the complete significance of this all-important fact. The American conductor alone can make possible frequent performances of the works of his fellow countrymen!

"Observe the programs given by these Paris orchestras. On practically every occasion one finds at least one piece by a Frenchman, but more frequently two or three. The plain and simple truth that the French conductor is ready to have an open ear to the work of his *confrères* cannot be denied or ignored. The same conductors are not only content with presenting both the new and old music of the Parisian composers, but proceed to give 'festivals' entirely devoted to their works.

"If one takes the trouble to study the programs offered by guest conductors from foreign lands, it becomes quite obvious that they, in turn, play the scores of their own composers. Surely the moral to this is quite obvious."

American Music Little Known

"You think it applies to our own national policy?" Mr. Wagner was asked.

"There might be many 'An American in Paris,'" he replied, "and also 'back home,' but I am sure the French conductors are not aware of it. One may venture to say that the majority of these *chefs d'orchestre* not only do not know the music of our serious and more important composers, but for the most part do not even know of them by name! They appear to be first, last and always devoted to their own art, which after all is as it should be.

"There is on exception to all this," Mr. Wagner broke off. "Pierre Monteux, who, it will be remembered, played much American music during his sojourn with us, continues to play American works in the French capital. Incidentally, I found his orchestra to be the best in Paris."

(Photo by Roberts, Boston.)
JOSEPH F. WAGNER

In conclusion, Mr. Wagner summed up, "That our 'import complex' is not confined to Paris fashions and European dictations, but more especially to art, cannot be denied. Only an enlightened and interested public opinion will make it possible for Mr. Black to proclaim Mr. Smith (his next-door neighbor) to be a composer or conductor at least the equal of the latter's European rivals.

"May the sun soon shine!" S.

Mary Lewis to Give New York Recital

Mary Lewis, soprano, will give a song recital at the Town Hall, New York, March 18, with Ellmer Zoller at the piano. The artist's program opens with Salvator Rosa's Star Vicino, followed by Schreker's Wiegenlied from Der Schatzgräber (first time in New York) and Kirchenscene from Goethe's Faust by Jerome D. Bohm (first performance); a group of German Lieder comes next, then a miscellaneous group by Carpenter, Chopin and Weber. The program ends with a group of modern French by Duparc, Satie, Debussy and Saint-Saëns.

Studio Club Musicales

The Studio Club, New York, is presenting a series of musicales during March. Those appearing on these programs are Maria Rossi, Roberta Jones, Marion Downer, Ruby Moss Johnson, Dorothy Johnson, Thelma Baxley Mendel, Hazel Gruppe, Janet Williams, Ruby Elzy, Fjeril Hess, Clara Kingsley Brown, Marvel Everhart, Roma Slaughter, Mrs. Stephen Baker, Marie Watkins, Stanley Lichtenstein, Florence Broad, Gladys Peacock, Charlotte Harriman and Mrs. Allen.

John Gurney Sings for Governor and Mrs. Lehman

John Gurney, young American baritone, sang at the Executive Mansion in Albany, N. Y., on March 7, before Governor and Mrs. Lehman. Following an informal dinner with the Governor, Mr. Gurney gave a varied program, including several numbers requested by Mrs. Lehman.

Minneapolis Orchestra Heard in Concerts

Onegin, Lehmann and Gieseking Appear as Soloists

Minneapolis, Minn.—The Minneapolis Symphony Orchestra and Sigrid Onegin presented a pleasing concert in Northrop Memorial Auditorium on February 23. The orchestral contributions consisted of the Haydn symphony in G major (The Surprise) and Ravel's La Valse. Mr. Ormandy is keenly alert to the linear beauty of Haydn and models outlines with considerable solicitude; he exercises restraint in expanding harmonic volume, and the result is refreshing. Onegin sang four arias from operas of Rossini, Mozart and Verdi. With one exception, each gave ample opportunity of coloratura singing, an opportunity which was brilliantly improved. Minneapolis audiences always have received this contralto with affectionate enthusiasm; this concert was no exception and many encores were added.

The Sunday afternoon concert of the Minneapolis Symphony Orchestra, February 25, was one of conflicting appeal. The principal number was Rachmaninoff's symphony No. 2, in E minor, ballet gems from La Source and Sylvia by Delibes, arranged by Eugene Ormandy, Dvorak's Scherzo Capriccioso, and Weinberger's Polka and Fugue from Schwanda. One always regrets empty seats when a symphony is played so superbly as the Rachmaninoff under Ormandy's guidance, and there were too many empty. The other numbers were performed with the virtuoso mastery which has become increasingly conspicuous.

Gieseking Plays Concerto

On March 2 was heard another superb Rachmaninoff interpretation, the concerto for piano No. 2, in C minor played by Walter Gieseking with the Minneapolis Symphony Orchestra (Mr. Ormandy conducting). The pianist's success was extraordinary, a truly stirring performance made certain by the assistance of Mr. Ormandy, whose orchestral accompaniments are always models. The orchestral numbers were eight Russian folksongs by Liadoff, Tschaikowsky's fantasia Francesca da Rimini, and Jablotchko by Glière, the latter a first performance for Minneapolis. A sympathetic heart and a persuasive touch guided the Liadoff numbers, a restless mind and a domineering hand presented Francesca da Rimini. Jablotchko was boisterous, impetuous. Gieseking played many encores; each one fed the desire for more.

There were no empty seats in Northrop Auditorium for the afternoon concert on March 4. Those who could not gain admittance almost filled Music Hall across the road. Roland Hayes was the attraction. He sang a group of songs with orchestral accompaniment, and a group of spirituals, and while the orchestra played numbers by Smetana, Mendelssohn, Grainger and Enesco, he went across the road and sang to the overflow audience. Mr. Hayes was at his best in the spirituals, and responded to the insistent applause with several encores of the same kind. The orchestra under Mr. Ormandy again achieved varied virtuoso effects of great charm and brilliance. The four British folk music settings by Grainger were the most interesting offerings on the program. They were quite similar in texture but finely given under Mr. Ormandy's sure direction.

Lehmann Is Soloist

The thirteenth evening concert of the Minneapolis Symphony Orchestra included Bach's Brandenburg Concerto, No. 3, for strings, Mendelssohn's symphony No. 4, and Brigg Fair by Delius. Of course, the latter could not supply all the two former works lacked. Great music and well played but somewhat outmoded. Mr. Ormandy played them with priestly devotion, a firm regard for contrasts, in which every honorable means was used to make them sound interesting.

Lotte Lehmann, the soloist, added Ocean, Thou Mighty Monster, from Weber's Oberon and several songs of Richard Strauss with orchestral accompaniment. Her singing has gained in spontaneity and fervor since her last appearance here. Zueignung and Heimliche Aufforderung, the latter an encore, were beautifully sung, and were quite as beautifully accompanied. E. G. K.

Norden Conducts Special Music at First Presbyterian Church

Bach's Passion According to St. Luke was performed at the First Presbyterian Church, Philadelphia, on March 14. N. Lindsay Norden, organist and choir master, conducted, and the soloists were Florence Edna Kirk, soprano, Sara Sefton, alto, Bernard Poland, tenor, and Robert Carnwath, Jr., bass. Tomorrow (March 18) Mr. Norden will present The Seven Last Words (Dubois); on Palm Sunday (March 25), the Life of Christ in Sacred Music; on Good Friday evening (March 30), Stainer's Crucifixion.

Nelson Eddy Offers Recital in Syracuse

Elsa Hilger Appears as Soloist with University Symphony Orchestra

Syracuse, N. Y.—The Morning Musicals, Inc., gave their eighth recital in the Hotel Syracuse ballroom on February 7. The program featured students and faculty members from the College of Fine Arts. The two highlights were the reading of King Robert of Sicily (with incidental music by Rossiter Cole) by Florence H. Butler, with Ada Shiniman Crouse at the piano; and the Florence Hartman Singers, assisted by Carl Bye, baritone, in Liszt! The Cherubic Host, from Gaul's Holy City. The entire program was interesting and well executed.

On February 12 the Morning Musicals presented for the second time in two years, Nelson Eddy, baritone. Eddy has a beautiful voice, a fine sense of rhythm, good intonation and an exceptionally fine diction. He sang six or eight encores, evidence that he was successful with the audience.

On February 18 advanced music pupils of the College of Fine Arts offered an excellent concert at the Citizens Club. This drew a large audience of music-lovers.

University Players Heard

On February 21 the University Symphony Orchestra, under the direction of André Polah, with Elsa Hilger as soloist, played one of the finest orchestral programs given in Syracuse by any local orchestra in the last two years. The features of the occasion were a transcription by Mr. Polah of Bach's Chaconne for orchestra, organ and mixed chorus of seventy voices; a new orchestral composition, Scherzo Fantastique, by Dr. William Berwald, head of the composition department of the College of Fine Arts; and Miss Hilger's exceptionally beautiful playing of Haydn's concerto for cello and orchestra. Mr. Polah's transcription (which will soon be played by the Cincinnati Symphony Orchestra under the direction of Eugene Goossens) employs all of the devices of modern orchestration. It was given able projection and Mr. Polah was recalled four or five times. At the close of Dr. Berwald's number, he was forced to bow his thanks to the audience and the orchestra a number of times. Miss Hilger's playing is impeccable in intonation, beauty of tone and flexibility of phrasing. So insistent was the applause that she was made to return and repeat the slow movement of the concerto. This orchestra of seventy-five pieces is rapidly taking its place as the foremost musical organization of the city. The fourth of these orchestral concerts will be given on March 21 with Carmela Ipollito, violinist, as soloist.

College of Fine Arts Exchange Program

The College of Fine Arts has instituted a series of exchange recitals. Last December, Prof. George Mulfinger of the piano department played a program at Wells College. On February 25 Prof. Carl Parrish of the Wells College faculty gave a piano recital in the Fine Arts Auditorium which attracted a large audience. Prof. Parrish is a pianist of masterly technic and musical spirit and comprehension. Especially interesting was his playing of Schumann's Kreisleriana.

After putting off his concert for a week, due to illness, Sergei Rachmaninoff was heard in Lincoln Auditorium on February 26, under the direction of F. B. Everts. The postponement and the terrible weather that Syracuse was experiencing at that time, gave the artist a smaller audience than he usually attracts in this city. However, this by no means lessened the ardor and beauty of Rachmaninoff's performance.

The music students of the College of Fine Arts gave a recital of organ, piano, voice and violin numbers, on the afternoon of February 28. That evening the alumnae members of Sigma Alpha Iota gave their annual concert in the Fine Arts Audtorium. The entire program was artistic and offered in a professional manner. H. L. B.

Nineteenth Curtis Broadcast

On its nineteenth weekly broadcast, March 22, the Curtis Institute of Music will present the Cherokee Trio, composed of Samuel Mayes, cellist, Sol Kaplan, pianist, and Frederick Vogelgesang, violinist. Master Mayes, aged fifteen, was born in St. Louis, Mo. He is a pupil of Felix Salmond at the Curtis Institute. Master Kaplan, age fourteen, was born in Philadelphia. He is a pupil of Mme. Vengerova. Master Vogelgesang, age thirteen, was born in Canton, O., and studies at the institute under Efrem Zimbalist.

Irene Singer, soprano, a pupil of Harriet Van Emden, will be the soloist on the program. Miss Singer is a former member of the Philadelphia Grand Opera Company and appeared recently in a musicale at the White House in Washington, D. C. The program will include trio in B flat major, op. 11 of Beethoven, toccata of Frescobaldi, Valse brillant in A flat major of Chopin, Perpetuum Mobile of Ries, and a group of Brahms and La Forge songs.

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"Of course, major attention is always focussed on the Santuzza in Cavalleria. That there was no deviation from this procedure last evening redounded fully to the credit of Gladys Axman, who **provided a Santuzza of dominating presence, richly charged with musical acumen and volcanic scorn.**" —*New York World-Telegram.*

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NEW YORK CONCERTS

MARCH 5

Gabrilowitsch and Spalding The third program of Beethoven sonatas by Ossip Gabrilowitsch and Albert Spalding attracted a capacity audience to Town Hall. The occasion was one of the most brilliant of the season artistically. The works performed were op. 12, No. 1, in D major; op. 24, in F major, and op. 47, in A major (Kreutzer). These sonatas showed the advance marked by the composer's work, the deepening of his style from the Mozartian lightness of melodic and formal treatment to the graver notes of his middle period.

The two master performers gave their best efforts to these consummate creations, summoning mellow artistry and delightful artistic understanding to their task. The beauty of the blended tone and the perfection with which details of the works were filled in to make a major artistic whole, contributed to an evening of the most satisfying pleasure.

Applause was so warm at the close of the Kreutzer that, contrary to custom at these events, there was a brief encore. The poetic pianistic gifts of Gabrilowitsch and the clarity of Spalding's tone were combined into so unanimous a form of musical expression that one may venture a hope that more of these programs will be given next season.

MARCH 6

Philadelphia Orchestra José Iturbi, already known to New York as a pianist and conductor (he led two programs at the Stadium last summer), reappeared in the latter rôle on this Tuesday evening when he directed one of the concerts in the series at Carnegie Hall by the Philadelphia Orchestra.

His program consisted of Mozart's Eine kleine Nachtmusik, Schumann's symphony No. 3 (Rhenish) Debussy's La Mer, Granados' Intermezzo from Goyescas, and three dances from The Three Cornered Hat, by Falla.

As was previously pointed out in the Musical Courier, Iturbi has unusually marked qualifications as a conductor, chiefly musical and rhythmical sensitiveness; definite lines of interpretation (and the ability to register them with his players and in the performance) and unfailing good taste in tonal and dynamic quality and balance.

While the Mozart reading could not be criticized for transparency, style and spirit, the Schumann symphony had some unusual tempi variations which might have aroused dissent on the part of finical experts. However, those are matters which never will be agreed upon generally, and Iturbi, like every other true interpreter, presents music as he feels it and not as someone else thinks it should be done. The Schumann pages had the real lyrical curve and the sweep of romanticism.

Especially in Debussy's La Mer and the compositions that followed, Iturbi stirred his hearers most irresistibly. He made the French and Spanish scores scintillate and glow, reflecting the delicate poetry and dramatic urge of the former, and putting picturesqueness, passion, and colorful verve into the measures which emanate from the conductor's native land.

His reception grew in intensity as the concert went on and finally the enthusiasm climaxed at the end into a real ovation, smilingly acknowledged over and over again by José Iturbi of the versatile talents and likeable personality.

MARCH 7

Beryl Rubinstein A large audience in Town Hall heard the annual New York recital of Beryl Rubinstein, pianist and composer, who adds to his wide scope of activity that of director of the Cleveland Institute of Music and head of its piano faculty.

Mr. Rubinstein's art is a familiar one to New York, where he has appeared many times both as orchestral soloist and as recitalist. On this occasion he presented a wide-ranging program in which were embodied the best traditions of the classic, romantic and modern repertoire. A delightful and neglected work restored to currency by Mr. Rubinstein was Mozart's theme and variations on Unser dummer Pöbel meint. This together with Schumann's Kreisleriana, the Busoni arrangement of Bach's prelude and fugue in E flat and the recitalist's own sonatina in C sharp minor constituted the major items in a program notable for its high musical quality and revelation of the pianist's ripe musicianship, technical skill and authority in interpretation. The Bach fugue was set forth with distinguished formal mastery and contrast, and the various sections of the Schumann were revealed in all their brilliant poetic richness of piano color.

The Rubinstein sonatina, a work in three movements, combines solid workmanship and a tincture of modern harmonic coloring in an attractive manner, and provides an excellent vehicle for a pianist of discerning style. Not less successful was Mr. Rubinstein in capturing the varied spirit of Fauré's nocturne in E flat minor, the Scriabin Poème, and Balakireff's gorgeously colored Islamey. Repeated recalls and the granting of encores marked the recital.

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MARCH 8

Philharmonic Orchestra Winding up the Beethoven Cycle of the Philharmonic Orchestra this winter, that composer's Missa Solemnis (Mass in D) op. 123, was given at Carnegie Hall on March 8, 9 and 11, conducted by Arturo Toscanini. The Schola Cantorum (trained by Hugh Ross) sang the choral parts, Pietro Yon functioned as the organist, and the solo quartet consisted of Elisabeth Rethberg, Sigrid Onegin, Paul Althouse, and Ezio Pinza.

It is an old story that Beethoven's musical prompting in this Mass came from human feeling rather than from pure religious ecstasy. However, the composition is one of the towering peaks in the choral literature and remains an abiding monument to the might of Beethoven's genius.

Toscanini's devotion to the Bonn giant has become traditional and on this occasion the Italian *maestro* again gave of all his knowledge and talent in what he felt to be an act of high musical reverence and adoration. The result was a performance of grandiose conception, noble outlines, and deep emotion. At the end of the concert the listeners testified in convincing manner of their response to the great music and its eminent interpreter.

The vocal demands which Beethoven makes upon his singers were overcome as successfully as possible by the competent chorus and the distinguished and fine voiced soloists. The organ playing of Mr. Yon blended beautifully with the remarkable ensemble achieved by Toscanini.

Lisa Parnova Lisa Parnova offered a program of dances at Town Hall on Thursday evening. The assisting artist was Grace Castagnetta, pianist, who supplied the musical background for Miss Parnova and made two appearances as soloist—presenting in the first her own composition, Sonatina.

The dancer's first group consisted of Three Dances (Desire, Caress and Languid), Earthbound, Etude and Effervescence, all to music by Scriabin. She returned to present Ceres, Abirato and Burlesque, for which the tonal setting was composed by Miss Castagnetta. Milhaud contributed the music for Saudades do Brazil, and her final numbers were styled Comments on the Ballet—Classicism, Romanticism and Modernism. This artist is young, graceful and has resiliency. Her technic had finish and her interpretative intent was incisive and clearly projected. Her dancing had something of the force of the art's contemporary phases, but was not devoid of the flowing line and delicacy of the past. She was enthusiastically applauded by a large audience.

Miss Castagnetta scored in the piano interludes. Her sonatina is interesting and well worked out. She also was heard in two Chopin pieces. Her playing had notable facility of keyboard mechanics, and she invests her work with interest and vitality.

MARCH 9

Monte Carlo Ballet Russe Sol Hurok, after taking the Monte Carlo Ballet Russe on tour with marked success, has brought the company back to New York for a farewell engagement prior to its run at Covent Garden, London.

For the renewed metropolitan stay, the marvelous dancing troupe opened with a triple bill, Lac des Cygnes (Tschaikowsky), Les Matelots (Auric) and The Three Cornered Hat (Falla).

The first named of the three ballets is an old-fashioned number in the classical manner and reminds much of Les Sylphides—white, gauzy costumes and all. Tschaikowsky's music is somewhat sweetly pallid. Alexandra Danilova and David Lichine do some gracefully patterned gliding and pirouetting.

Les Matelots tells the story of a young girl, who in spite of temptation remains faithful to her sailor sweetheart. The chief action, however, is supplied by that extraordinary trio, Messrs. Massine, Lichine, and Woizikowsky, who do much clever, intricate, and exceedingly comic dancing. Efrem Kurtz conducted the orchestra for both numbers and gave a bright and colorful interpretation of the witty score by Auric.

Falla's ballet has become a recognized masterpiece everywhere, but this was its first New York production as a stage piece, even though the music is thoroughly familiar to the concert-goers of the city. The vivacious, brilliant, and passionate orchestral outpouring (conducted by Antol Dorati) again exerted irresistible fascination and charm.

Picasso's stage settings and suggestive costumes (designed for the original Diaghileff production) were in use on this occasion and interested the experts particularly.

Leon Woizikowsky was an agile and fiery Miller; Tamara Toumanova, handsomely sultry and seductive, did the rôle of the wife and danced with compelling spirit and abandon. David Lichine added comedy as the Governor (Corregidor).

Mr. Hurok is to be thanked for giving New Yorkers a further opportunity to enjoy the performances of a company as outstandingly artistic as the Monte Carlo Ballet Russe.

MARCH 10

Ernest Schelling's Concert There were few stragglers or inattentive listeners on this red letter Saturday morning, for New York's junior music-lovers were excited at the prospect of hearing the music they liked and having Uncle Ernest, with the assistance of Lily Pons, honor thirty-three of their number for the best notebooks of comments on the music presented this season in the series for children and young people. The day was indeed a memorable occasion but even the youngest tot in the audience seemed to experience a heartsick sensation when reminded that this, the sixth concert, was the last one until next fall. For that meant bidding a teary farewell to Uncle Ernest and the trusty Philharmonic players who chart the musical course for appreciative and understanding young folks.

There were 2,453 composition requests turned in, and the first movement of Schubert's Unfinished Symphony received the most votes, with Saint-Saëns' Le Carnaval des Animaux, Deems Taylor's Circus Day and Casella's Rhapsody Italia as runners-up. Of course Ernest Schelling's Virginia Reel was not forgotten by his little friends, but the composer graciously substituted one of the other choices in place of his own work. Griffes' The Pleasure Dome of Kubla Khan, scheduled for the previous Saturday but not played due to shortage of time, was heard at this concert. The proceedings mounted to such a high pitch of enthusiasm and patriotism that the closing number, Casella's Rhapsody Italia, was replaced by the Star Spangled Banner.

The excerpts from Saint-Saëns' Carnival of Animals again had eleven-year-old Arnold Pomerantz, pupil of Henriette Michelson, and twelve-year-old Edith Zelda Rosen, pianists, as soloists, with Joseph Emonts, cellist, assisting in one of the numbers. These youngsters once more gave a splendid performance and were applauded with vigor. Mr. Taylor conducted the orchestra in three parts of his suite, Street Parade, Jugglers and the finale. The glee club of the Riverdale Country School, Riverdale-on-Hudson, N. Y. had been invited to sing Swing Low, Sweet Chariot, which they presented in exemplary fashion.

Mr. Schelling read from several of the children's notebooks and complimented them on their endeavors. One twelve-year-old boy voiced everyone's sentiment when he said that the only complaint he had to make was that the programs were too short; and, he maintained, regardless of football or baseball seasons, he would always be on hand at Uncle Ernest's concerts. As Mr. Schelling remarked, one could hardly wish for higher praise or commendation.

Mme. Pons handed their awards to the winners of the seven medals, twenty-three ribbons and three special prizes. These were: medals, Mary Biddle, fourteen years old, Doris Cohn, sixteen, Marion Cohn, nine, Jim Dunlop, twelve, Frances Haight, fourteen, Charles Hecht, thirteen, and Kei Hida, twelve; ribbons, Constance Buttenheim, fourteen, Gerda Bregman, eleven, Irving Berkowitz, Anthony Aliverti and James di Biase (blind boys), Daniel Demarest, nine, Walter Cohn, eleven, Bernice Cohn, fourteen, Barbara Bradley, twelve, Edward Hecht, ten, Phyllis Hecht, thirteen, Vivian Landey, seven, Isabel Martin, thirteen, William Nicoll, seven, Virginia Nichols, fourteen, Nell Neugass, twelve, Ester Prager, thirteen, Helen Lucy Nichols, twelve, Carmy Rose, twelve, Sidney Peloubet, thirteen, Peter Schellens, eleven, Mathilde Zwilling, ten, and David Prensky, sixteen; special prizes, Gloria Viggiano, twelve, already the winner of three medals; Lawrence Smith, twelve, who could not technically get a medal because he did not attend all the concerts, but who wrote beautifully; Helen Casey, fifteen, who did not compete but sent a fine book of essays and rare musical prints. Mme. Pons, Maurice Van Praag, orchestra manager, Walter Price and Mr. Schelling received honorary medals.

Mme. Pons made an SOS radio appeal for the Philharmonic, warning the radio audience that Uncle Ernest's voice and baton hand would be stilled unless the necessary guaranty fund was raised. So far $1,600 has been received from air listeners to the children's programs, this amount representing contributions ranging from ten cents to $100, and it is hoped that this figure will reach $5,000 within the next three weeks.

James Friskin An all-Bach program was given by James Friskin, Scottish pianist, in Town Hall last Saturday afternoon, devoted to the twenty-four preludes and fugues of that composer's Well-Tempered Clavier, Book I. Mr. Friskin, known both as pianist and composer, is a member of the Juilliard Summer School faculty and has made previous appearances as recitalist and soloist with ensembles in New York. His serious devotion to long study of these supreme contrapuntal writings was evident in the clarity and authority of his expositions. The spell of his performance grew upon listeners, who little by little were led into a magical realm of which only Bach knew the secret. On the tonal side, the playing might sometimes have been marked by more of sheer sensuous beauty. One felt too that more of the artifices of the virtuoso, steel-like brilliance and muscularity of execution, are needed to make the most of such a work as the G major, No. 15. On the other hand, the recitalist succeeded admirably in capturing the spontaneous lyrical and introspective note in the preludes to No. 12, in F minor, and No. 13, in F sharp minor. This was a rare opportunity for the student and general music-lover to renew acquaintance with Bach's remarkable library of masterpieces, each of which contains more musical beauty than many a modern symphony or sonata. The audience was large and of rapt attention and warm enthusiasm.

Gieseking-Downes Recital Walter Gieseking, playing the piano, and Olin Downes, lecturing on the works performed, combined in a recital at Town Hall in aid of the endowment fund of that institution. There will be a series of four recitals altogether by the same pair. The course is called Piano Music from Bach to Debussy.

The pianist was heard in the partita, No. 2, C minor, by Bach; two preludes and fugues from the Well Tempered Clavichord; five sonatas by D. Scarlatti; Mozart's Theme and Variations from the sonata in A major, and the Fantasia, C minor, Beethoven's sonatas, op. 2, No. 1, and Moonlight.

Gieseking, in superb estate, gave lavishly of his art and delighted the connoisseurs with his many graces of tone and touch, his deft execution, and his subtle and searching interpretations, all stylistically authentic and dedicated primarily to exposition of musical truth and beauty.

Mr. Downes, in historical and analytical comments of interest, added appreciably to the enjoyment of the occasion.

MARCH 11

Verna Osborne Verna Osborne, coloratura soprano, made her New York début recital at Town Hall in the afternoon. There was a large audience, and the singer's first appearance here was auspicious both in point of her own art and the response of her hearers.

Miss Osborne is a prepossessing young woman with a voice of firm, bright timbre and sure intonation. The opportunities for expressive nuance are not many in a coloratura program, but this artist availed herself of every interpretative subtlety the music offered. Gerald Rudy was an able collaborator with flute obbligati in some of the numbers, and he was joined by George Possell in supporting the soprano for the aria C'est bien l'Air from Etoile du Nord of Meyerbeer, with cadenza for two flutes by Estelle Liebling. Coenraad V. Bos, at the piano, provided accompaniments of consummate shading and skill. There was warm

(*Continued on page* 33)

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Renato Toppo

CHICAGO PAPERS OF JANUARY 18, 1934

"MISS BRANCATO is only 22 years old. She has a voice of ravishing timbre, which has been remarkably well schooled. The voice is marvelously pure, and her last high E flat in the 'Caro Nome' had an ideal quality as if it issued from a flute of crystal. This unknown American singer from Kansas City has definitely and suddenly arrived. It is a pleasure to see youth conquer so completely.

"Not since the sensational debut of Galli-Curci in the same role has such a pandemonium of applause greeted a new opera star in Chicago. For at least four minutes after the aria 'Caro Nome' the conductor was not allowed to proceed; the wild enthusiasm of the ovation, as well as its length, clearly put it in the same class with that memorable event of November, 1916."

HERMAN DEVRIES *in Chicago American.*

"She won applause that was not the outcome of uncontrollable excitement, but the warm and spontaneous acknowledgment that a huge audience had been completely won over by this young girl's artistic charm. Miss Brancato seems to me to have a wonderful, instinctive gift for singing of the most sympathetic and graceful kind. Her voice curls itself around a phrase like an irresistible tendril fulfilling the destiny for which Nature intended it."

EUGENE STINSON *in Chicago Daily News.*

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CHICAGO

"Richard Crooks established a record during his song recital. He was presenting a group from Schubert's song cycle, 'Die Schöne Müllerin,' and sang it as few tenors, for that matter as few singers, have done in years."—*Edward Moore, Chicago Tribune, Dec.* 11, 1933.

PITTSBURGH

"He was magnificent with a perfectly-manipulated head-tone and gorgeously out-poured full voice. As far as the audience was concerned he could have gone right on singing."

—*Harvey B. Gaul, Pittsburgh Post, Feb.* 19, 1934.

WASHINGTON

"For purity and penetrating sweetness of tone, Richard Crooks is unequaled today. With him vocal art reaches a superlative point. Nothing in our concert season is as lovely as Crooks' singing of songs, for he is a master magician with his vocal art."

—*Alice Eversham, Washington Star, Dec.* 14, 1933.

ST. LOUIS

"His voice is pure and round, large on both high and low tones, and effectively controlled. His voice had a resonance and floating quality which made it carry in the softest passages. In all songs he maintained a clarity of diction."

—*St. Louis Globe Democrat, Jan.* 13, 1934.

Wide World photo
LA TRAVIATA

BOSTON

"His voice is in full prime as a rich, warm tenor, ranging from quasi-baritone quality at bottom to pure top-tones devitalized by no Latin reediness."

—*H. T. P., Boston Transcript, Dec.* 7, 1933.

DENVER

"Richard Crooks, acknowledged one of the world's best tenors, proved his claim to that title. His program gave full opportunity for the artist to display the extraordinary high quality of his voice, which combines at once an amazingly fine, smooth quality with a power of effectively sustaining clear, pure notes."—*Fred Speers, Denver Post, Jan.* 16, 1934.

PHILADELPHIA

"His voice, stage presence, and dramatic ability rank him among the best tenors of any nationality now on the operatic or concert stage."—*Philadelphia Bulletin, Feb.* 6, 1934.

MONTREAL

"An insatiable audience applauded frenziedly and forced the singer to ask for mercy."

—*Intérim, Montreal Le Canada, Nov.* 28, 1933.

ROCHESTER

"In addition to possessing a great voice of fresh, young vigor, Crooks has a dramatic command of phrase and a clarity of diction to an exceptional degree. His ingratiating personality is an asset, too."

—*Charles F. Cole, Rochester Times Union, Feb.* 17, 1934.

COLUMBUS

"By virtue of the Schubert alone, Crooks would take rank as one of the foremost of contemporary singers. He is not just a tenor; he is at all times the purveyor of vocal and musical beauty. The perfection of his enunciation in four languages was in itself a small miracle."

—*R. L. F. McCombs, Columbus Citizen, Jan.* 9, 1934.

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LAIM IN OPERA AND CONCERT

AS CHARLES, VICOMTE DE SIRVAL, IN DONIZETTI'S "LINDA DI CHAMOUNIX"

"He sang with a sweetness of tone, a grace and flexibility of style, which aroused immense enthusiasm. The audience gave the singer a warm and tumultuous reception. He gave distinction to Donizetti's song."—*Olin Downes, New York Times, March* 2, 1934.

"Richard Crooks did some glowing vocalism in exactly the style and spirit required by the music. His tones had typical 'Italian' quality, and sustained power in the high register. He was royally fêted by the listeners."—*Leonard Liebling, New York American, March* 2, 1934.

"Richard Crooks was the bright particular star and fully deserved all the tremendous applause he received after each of his solos. His voice seems to grow and mellow with each succeeding performance and his control of his lovely mezzo tones was superb, while he was light and graceful as the lover Charles."

—*Charles Pike Sawyer, New York Evening Post, March* 2, 1934.

Wide World photo
LINDA DI CHAMOUNIX

AS FAUST IN GOUNOD'S "FAUST"

"His Faust disclosed some of the best singing as yet heard from him on this stage. He had his fine voice under admirable control, and in his 'Salut demeure,' for instance, he gave a display of vocal finish, highly pleasing."

—*New York Sun, March* 5, 1934.

"A newcomer to the cast was Richard Crooks, and he was applauded for many minutes with great enthusiasm. Crooks made a decided personal success as Faust, and the audience let him know it in no uncertain manner."

—*Charles Pike Sawyer, New York Evening Post, Mar.* 5, 1934.

"Richard Crooks, singing for the first time in 'Faust,' was warmly greeted by a large audience."—*New York Times, March* 4, 1934.

AS ALFREDO IN VERDI'S "LA TRAVIATA"

"Crooks' singing was characterized by musicianship and fluent, well-schooled production of a warm, smooth and pleasing quality of tone, able to project the emotional color of the music. The tenor gave an unusually appealing and artistic vocal performance. His stature and appearance were also marked assets in his operatic effectiveness."

—*Francis D. Perkins, New York Herald Tribune, Feb.* 13, 1934.

"There was a most cordial reception for Crooks. As Alfredo he made a striking figure, besides singing with full and mellow tone."

—*Pitts Sanborn, New York World-Telegram, Feb.* 13, 1934.

"Crooks disclosed a voice mellow and smooth with great carrying power even in the softest tones, but capable of rising to a brilliant climax, too. He sang with eloquence and a fine conception of the affecting rôle."

—*Henriette Weber, New York Evening Journal, Feb.* 13, 1934.

AS DES GRIEUX IN MASSENET'S "MANON"

"There were endless curtain calls. The character of the voice, a lyric tenor, is suitable to Massenet's music, and the singing of 'The Dream' was one of the high lights of the afternoon. The general quality of Crooks' performance was such as to give great satisfaction to his listeners."

—*Olin Downes, New York Times, Feb.* 26.

"Before the curtains had closed for the last time the young tenor had appeared before them thirty-seven times to receive well deserved applause. The 'Dream' was sung with remarkable excellence; a fluent quality and velvet texture, tenderness and eloquence, and the subsequent applause stopped the show."

—*Francis D. Perkins, New York Herald Tribune, Feb.* 26.

"Crooks won the immediate favor of one of the largest audiences of the season. His voice proved itself capable of uttering Massenet's music with feeling as well as with musical beauty. Crooks treated all his recitative well and made the lines of the spoken dialogue intelligible. It was a delight to see a young Chevalier and to hear his music sung with a fresh unworn voice."

—*W. J. Henderson, New York Sun, Feb.* 27.

Wide World photo
FAUST

STEINWAY PIANO

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NEW YORK March 17, 1934 No. 2814

An EMA should be established—Equal Melody Administration—with a code forcing those composers well stocked with melody to give some of it to their less fortunate colleagues.

—o—

Training the American Ear

Some pertinent facts about the inaccuracy of tonal reception by the average layman were brought out in an address by Dr. William Braid White, director of acoustic research for a leading steel corporation, before the members of the National Opera Club of America, in a recent meeting in New York. "America is virtually unmusical, and American women, although the best dressed in the world, have undoubtedly the worst voices," said Dr. White.

This somewhat startling statement, which one is not ready to accept without considerable reservation, contains nevertheless a kernel of truth. It must long have been the despair of many voice teachers to find that their charges were little able to produce beautiful tones, since they have no idea how these sound. The raucous noises of modern life have conditioned the ear to accept horrible rackets and in time to find them not unpleasing. Similarly the musical art in recent years, no doubt influenced by the clank of machinery and the grinding rhythms of the modern metropolis, has mirrored this hullabaloo faithfully. It is no wonder that vocalism has universally suffered.

The remedy, according to this speaker, lies not in passing a multitude of new laws to ban noise, but in training the child's ear to become sensitive to distinctions of tone. In order to demonstrate his thesis, the scientist made use of an oscillograph, an instrument which makes visible on a screen the vibrations of sounds. While Emanuel List, basso of the Metropolitan Opera, and other artists sang into a microphone, this ingenious machine graphically pictured for the club members and their guests the visual equivalents of those atmospheric waves which attack the ear.

Any one who has watched the fascinating dance of sound made visible by the oscillograph comes away with a new and heightened conception of the difference between pleasing and jangled tones. It is now generally agreed that an absolutely "pure" tone, as theoretically conceived, is an impossibility in the musical realm, and would be highly ineffective as an art medium without a certain minimum of vibrato. But modern scientific experiments have demonstrated that there is an unmistakable control of this variation in the singing or playing of the best artists. During the performance of a skilled musician, the visual pattern traced by the tones is a varying but fairly regular one, whereas even the most beautifully modulated voice in speech sends the electric rays of the instrument careening in a vertiginous confusion.

It is uncertain just how much of an aid to the musical student such an invention may be. Perhaps the best way to acquire beautiful tonal attributes is to listen carefully to the work of the best artists, and then attempt to imitate. In the case of a skilled instructor, the pupil may also profit by his or her example. But the fact is obvious that the young musician must be taught to discriminate aurally. And in this work an early course in ear training, giving added sensitivity to pitch intervals, is an invaluable aid to musicianship.

—o—

Musical Anniversaries in 1934

On the face of it 1934 does not seem to be one of those years rich in anniversaries of outstanding composers. No Beethoven, Schubert, Brahms or Wagner conveniently chose to be born or pass from this vale in any year which, on being subtracted from the present one, would make a figure divisible by five. So far most publicity has been given to the seventieth birthday of Richard Strauss, on June 11 which makes it appropriate for Vienna to give a special cycle of his works. The Soviet government is also sponsoring a festival in May at Leningrad to mark the centenary of Alexander Borodin's birth, though this falls on November 12. For this Russian festival a number of eminent artists have been invited to visit the land of the Soviets, including Heifetz and Zimbalist. Czechoslovakia is also holding a festival to mark the fact that Smetana died fifty years ago, May 12, 1884.

Has musical enterprise in other countries been paralyzed by political and economic anxieties? A small amount of research brings to light the fact that there are a large number of other musical occasions which might be marked this year. The 125th anniversary of Mendelssohn's birth on February 3 was, in fact, honored by a festival concert conducted in New York by Walter Damrosch. There has been little mention of the fact that this is a Handel year, since that master's 175th death date falls on April 14. Then there are opportunities for programs devoted to the works of these various composers, among others:

Rimsky-Korsakoff—b. March 18, 1844; Spohr—b. April 5, 1784; d. October 22, 1859; Roussel—b. April 5, 1869; D'Albert—b. April 10, 1864; Dvorak—d. May 1, 1904; Meyerbeer—d. May 2, 1864; Moniuszko—b. May 5, 1819; Nicolai—d. May 11, 1849; Moscheles—b. May 30, 1794; Victor Herbert—d. May 26, 1924; Martini—d. October 4, 1784; Haydn—d. May 31, 1809; Martucci—d. June 1, 1909; Gluck—b. July 2, 1714; Daquin—b. July 4, 1694; Marcello—d. July 24, 1739; Busoni—d. July 27, 1924; Reynaldo Hahn—b. August 9, 1874; Moszkowski—b. August 23, 1854; Ponchielli—b. September 1, 1834; Bruckner—b. September 4, 1824; Rameau—d. September 12, 1764; Schönberg—b. September 13, 1874; Boieldieu—d. October 8, 1834; Monsigny—b. October 17, 1729; Chopin—d. October 17, 1849; Anton Rubinstein—b. November 28, 1829; d. November 20, 1894; Cimarosa—b. December 17, 1749; and Henry Hadley—b. December 20, 1874.

As for the eminent performers whose anniversaries fall in 1934, the task of enumerating them is too arduous. It does, however, seem to be a Boston Symphony Orchestra conductor's year, for Serge Koussevitzky was born June 30, 1874; Carl Muck, October 22, 1859, and Max Fiedler, December 31, 1859. Might not Dr. Koussevitzky celebrate this occasion? Certainly any kind of festival that the eminent Hub organization chooses to give is rich manna for its army of admirers.

—o—

The Unemployment Problem

Though there have been gains on the musical front, including substantial betterments in the attendance at opera and concerts in many cities, there are still many individual problems for the musician to face. In particular, something should be done to put the many unemployed orchestral musicians to work. There can not, of course, be an unlimited number of symphonic orchestras, for these are competitive and by multiplying such units the potential concert audience is divided, with harm to all and benefit to none. But the theatres offer a rich field for useful activity, and if the managements of such enterprises could be made to see the light, they would undoubtedly find box-office support for a better type of music in their programs.

A recent letter published in the New York World-Telegram by Charles J. Beetz, chairman of the education committee of the Associated Music Teachers' League, Inc., analyzes in suggestive fashion some of the benefits to be derived from such a policy. As a thoughtful summary of the widespread effect upon other branches of the profession which has been exerted by the plight of the players, Mr. Beetz' communication merits quoting at length:

When moving pictures came into vogue and orchestras were dismissed from the theatres, thousands of musicians were thrown out of employment simply because they had become victims of conditions which at that time were uncontrollable.

Talking pictures were new and so fascinating that the absence of the orchestra was scarcely noticed. The commercial trend was downward, and the tendency was toward cheaper merchandise and cheaper entertainment. Theatre managers, therefore found it necessary to reduce their overhead in order to make lower admission fees possible. The "depression" had only begun and the far-reaching effect of unemployment was not yet felt, nor was it fully realized.

The psychological reaction caused by these tragic conditions was soon felt in the teaching profession. Many who had planned to make music their life work discontinued their studies, and thousands upon thousands of potential students turned away and were lost to the music teacher. The result was inevitable. Publishers of music and of musical journals, printers, instrument makers and repairers, case makers, cabinet makers, polishers, salesmen, piano tuners, regulators and many others became seriously affected. In short, at least one million persons are at present unemployed due to the blow dealt the theatre orchestra, and nothing is being done to relieve the situation. This is not in keeping with the spirit of the day, and it is time for us to act.

The commercial trend now is upward, and public sentiment is with the unemployed. The theatrical interests have at this moment the greatest opportunity that history has ever offered. If they will bring back good orchestras and good stage performances in addition to the "talkies" they will arouse new interest.

Our national administration is in a position to do much toward the accomplishment of this end. The Associated Teachers League of New York urges every individual to write to President Roosevelt, asking that he use his influence with theatre owners so that the musical profession and its allied industries may share in the "New Deal."

Though one may not accept all of these conclusions as to the inter-relation between orchestral musicians' unemployment and falling off of business in the teaching and publishing fields, there is no question that improvement in one branch of the industry benefits others. As an important step in furthering the general welfare of the tonal profession, those who have the recovery program of the nation in charge should turn their attention to this perplexing but not insoluble problem.

—o—

New York Musicians Ask Self-Rule

A vote taken among 3,856 members of the New York Local 802 of the American Federation of Musicians, on March 12, favored self-rule, rather than affiliation with the national body. The preponderant affirmative on the question (3,729 in favor, 127 against) was striking. When, however, it is recalled that the balloting had been announced some weeks in advance and that there are more than 15,000 members of the New York City musical union, the question arises as to the attitude of the others who avoided taking part in the vote.

Such a discrepancy emphasizes the factionalism that exists in the group. The referendum, according to the New York Times, "was the outgrowth of an insurgent movement in the union headed by an emergency council, of which Charles A. Oberwager is legal adviser." Specifically, the voting was on a proposal that the union have local autonomy and the right to elect its own officers and executive board. The latter now consists of thirteen men, seven of whom are appointed by Joseph N. Weber, international president of the organization, and the remaining six appointed by the membership. The latter provision, while apparently liberal and giving an opportunity for popular decisions, assures control of the Manhattan group by the national body. This includes decision as to what shall be done with the dues contributed by members and matters pertaining to wage scales.

The points at issue, however, lie deeper than merely tactical or governmental ones, since the present economic situation of the majority of union musicians is in unhappy contrast to the prosperity of a decade ago. The question which the insurgent members of the local will have to ask themselves is whether their working status would be bettered by conducting their own fight on the musical labor front. They evidently believe that it would, but it is well to remind the emergency council that a body divided is not invariably strengthened. The crux of the situation consists in the following matters: Could the majority of the members of the New York union be recruited to a new and more militant independent union? Would their labor group be recognized by those hiring musicians in New York? What attitude would the national body adopt toward the organization? Or will the Federation merely pronounce the vote unofficial and ignore it?

At any rate, the issue has been joined. The outcome of the matter will be awaited with interest.

VARIATIONS

By Leonard Liebling

Oscar Thompson, for many years critic of the New York Evening Post, is the author of Practical Musical Criticism (Witmark Educational Publications). The volume is dedicated to William J. Henderson, "the greatest music critic America has produced."

Mr. Thompson will find many to agree with his dedication, although some of us think that Philip Hale and James G. Huneker are entitled to practically a dead heat with Henderson.

The word "greatest" when used in regard to a music critic, creates some confusion in the average mind. Is the greatest music critic one who makes the fewest mistakes of judgment, knows most about music, writes best, or is believed by the greatest number of readers? Even to say that any critic writes "best" is misleading, for one may lead in thoroughness, another in brilliancy, a third in literary finish, a fourth in instructiveness, etc.

Henderson happens to be my own favorite critic today, but I can remember when I used to dote on the limpid style and satiric thought of Hale, and the iridescent flash and play of Huneker's array of adjectives. Henry T. Finck amused me with his many errors. Henry E. Krehbiel I never could abide, what with his critical arrogance, narrow-mindedness, and windbag manner of expression. Also personal motives frequently prompted him to be downright vituperative in his reviews. Richard Aldrich always was sober and honest in his opinions, but an eager enthusiast in the upholding of the highest ideals and best traditions.

Author Thompson's book is modest for in spite of his own practical experience and success, he lays down no theories for the exercise of the critical profession, but merely summarizes its requirements and seeks to give useful hints for their application. He tells of the difficulties to be encountered and how to meet them; what should be the educational equipment and utilitarian approach of the practitioner, his responsibilities to art, to himself, to his readers, his employer, the works and persons he writes about.

It is good to read that "criticism is opinion," and that the critic has "predispositions." Mr. Thompson points out how both may be directed into proper and useful channels. There are chapters describing the method of appraising new compositions, performers, and performances, The Composite Ideal, A Discussion of Banality, vocabulary and style, preparing copy—and a peroration called The Toilsome Road in which every critic may ask himself, with Mr. Thompson: "To listen—to write—to find his kind of self-expression, even as the creative or executive artist finds his—was it such a bad life, after all?"

This volume is not only authoritative but also arresting and of much more than academic value both to those who practise criticism and those who like to see how its wheels go round.

* * *

The attached letter was received recently by Ilya Schkolnik, of the Detroit Symphony Orchestra:

Windsor, Ont.

Dear Sir:

Just a line to tell you that, I think I have found another Stradivarius Violin, the following inscription are in the Violin:

ANTONIAS STRADIVARIUS CREMONENSIS

FACIEBAT ANNO 1729 (XAS)

MADE IN CSECHOSLAVAKIA

I can trace it at least fifty-two years Back if it Interest you.

You may come at 541 Charlotte Remington Park Windsor Ontario any time in the forenoon.

P.S. Bring a set of string a Bow and some Rawysin; if not Interest Do not Bothered.

Your trufuly

JOHN VIAU.

* * *

A caption in the New York Times (March 12) says: "'Vile' Trend in Art Scored in Pulpits . . . Popular Songs Assailed."

"And since when," asked the Duchess McGillicuddy, who had not spoken a word until then "may popular songs be looked upon as constituting art?"

* * *

Another question comes from M.B.H. who wishes to know why "a small number of persons wish Wagner's works to be performed uncut and yet are willing to see Shakespeare's plays put on the stage with many of their sacred passages abbreviated or eliminated entirely. . . . Music cranks are funny; they think that no tontal master ever wrote boring pages, and that when music is listened to by those who are not experts, the thing must be made a penance instead of a pleasure.

* * *

A letter received by Rosina Galli (Mme. Giulio Gatti-Casazza) director of dance at the Metropolitan, is the following:

February 23, 1934.

Dear Mme. Gatti-Casazza:

I cannot tell you how deeply I appreciate the magnificent work of your ballet in the performance of Merry Mount. The spectacle in the third act was magnificently handled, and I do not ever recall having seen on an operatic stage dances more skillfully and beautifully arranged than the masterpiece which you created of the English folk dances in the second act. It has been a real privilege to have worked with you, and I appreciate deeply the beautiful work which you have created out of my ballets.

With deepest personal regards,

HOWARD HANSON.

* * *

(Reprinted by Request)

I read in a cable dispatch that the young Crown Prince of Rumania receives instruction on the violin. A Crown-Princely lesson, to my mind, must be something like this:

Teacher: "Is your Royal Highness most benignly ready to begin?"

Royal Highness: "Shoot."

Teacher: "Might I suggest most humbly to Your Royal Highness that, while Your Royal Highness' most exalted violin would sound well under any circumstances when played upon by Your Royal Highness, some slight variations from correct pitch might be avoided by having Your Royal Highness' honored violin in perfect tune."

Royal Highness: "Oh, I can't be annoyed. I'll just play on it the way it is."

Teacher: "But, Your Royal Highness, if I might be allowed to——"

Royal Highness (severely): "We have spoken."

Teacher: "As you wish, Your Royal Highness."

Royal Highness: "What do we start with?"

Teacher (nervously): "Your Royal Highness's extraordinary talents would justify Your Highness in playing the most difficult music ever written, but merely as a formula, purely by way of desultory preparation, or I should say, just to conquer those mechanical necessities which——"

Royal Highness (curtly): "Chop those long-winded preambles. What am I to do?"

Teacher: "Would Your Royal Highness graciously consent to play the scale of——"

Royal Highness: "You know I hate scales."

Teacher: "Ha, ha! Very good, very good. Your Royal Highness hates scales. No one can blame Your Royal Highness for that. Scales are detestable. But Your Royal Highness, the sooner Your Royal Highness plays them, the sooner will Your Royal Highness be finished with them. Your Royal Highness will admit that, won't Your Royal Highness?"

Royal Highness: "I won't play my scales, and that's that."

Teacher (rubbing his hands): "As Your Royal Highness wishes. We'll omit the scales and go on at once to the Etudes."

Royal Highness: "Etudes bore me."

Teacher (soothingly): "They are a bore, most assuredly, Your Royal Highness, and you have most intelligently hit upon a great idea, but we need not spend much time on the Etudes. If Your Royal Highness would most condescendingly play for me only the staccato Etude designed to facilitate——"

Royal Highness: "I'm too tired this morning to work my wrist up and down like that. You do it for me, and I'll look on."

Teacher: "Oh, Your Royal Highness, that is impossible."

Royal Highness (roars) "WHAT?"

Teacher: "I—er—I beg your pardon, Your Royal Highness. Certainly Your Royal Highness knows best. A really brilliant thought. I'll play the staccato Etude at once." (Does so.)

Royal Highness (patronizingly): "Very good indeed. Do it again." (Teacher repeats.)

Royal Highness: "Bravo! Really splendid. Now I don't have to trouble."

Teacher: "Your Royal——"

Royal Highness: "Look here, I'd like to be able to play 'Fascinating Lady.' Give me that violin." (Takes it.)

Teacher (mopping his brow): "There are other selections more in keeping with Your Royal Highness's supremely refined and fastidious musical tastes, as for instance, Beethoven's——"

Royal Highness: "None of that dry classical stuff for me. I go to sleep when I hear it at the Court concerts. I like music with a tune to it (plays 'Fascinating Lady'). Is this right?"

Teacher: "Quite, Your Royal Highness, and the conception is excellent. Only Your Royal Highness is pleased to jest by playing the piece in the wrong time, and deigning to make sharps of all the flats, and most amiably scratching just the least bit when your bow——"

Royal Highness: "Do you mean it sounds wrong?"

Teacher: "Not wrong, Your Royal Highness, but merely strange. If your Royal Highness would make that third note an F sharp——"

Royal Highness: "What am I playing?"

Teacher: "An A natural."

Royal Highness: "Well, I like it that way."

Teacher (quickly): "So do I. It's truly original and sounds much better than the composer's stupid thought."

Royal Highness (hands violin to Teacher): "Now you play it for me."

Teacher: "It is a privilege, Your Royal Highness, a rare privilege." (Teacher makes a low bow and plays 'Fascinating Lady.')

Royal Highness (lying on couch): "Now play 'I Got Rhythm.'

Teacher (as before).

Royal Highness: "Do 'The Last Round-Up.'

Teacher (as before).

Master of Ceremonial (entering): "It is time for Your Royal Highness' most Royal Latin lesson."

Royal Highness: (snores).

Master of Ceremonial (bows himself out backward).

Royal Highness (jumps up and laughs): "I wasn't sleeping, but I refuse to do any Latin this morning. Let's play a game of billiards. I'll leave word that I've gone to review a regiment or lay a cornerstone, or something. Come on, I'll give you fifty in a hundred. I know more about billiards than about the violin, don't you think so?"

Teacher (bending his back like the letter S): "Your Royal Highness is most serenely a master at anything that Your Royal Highness undertakes to do." (They exit).

* * *

Grand opera really is not an orchid, but a hardy musical oak, after all. No matter how often its roots seem to be drying up and its further growth arrested, the trunk remains animate and fruitful. It has survived the periodical droughts of inspiration and chill blasts of temporary public indifference. And whenever the leveling axe of Time seems finally ready to fall the grand old monarch of the musical forest sprouts new creational buds and goes on to bigger and better existence.

If you read up on the history of the lyric stage, you will find that the present crisis is not the first through which grand opera has passed. Always it emerged triumphantly and it will do so this time, with some skillful Burbanking—vitalizing of the artistic ground soil; engrafting of new ideas; adaptation to our changing musical climate; and, of course, the warm sun of encouragement and freshening showers of dollars.

* * *

At this writing the Metropolitan Opera House has not yet made known whether or not it is to resume its activities next season. The eyes of the directing executives remain fixed hopefully on the public, Madame Bori's soliciting committee, the Juilliard Foundation; in fact, everywhere and anywhere.

It would be a great gesture if the Government stepped in now and made the Metropolitan into a National Opera House. You smile? Why is the idea absurd? The famous Reconstruction Fund is still operating, and if the money it has lent to banks is not to be paid back—as cynical persons say—then our famous opera house might as well be among the national debtors. The banks give their patrons nights of worry. The opera, at least, gives them evenings of enjoyment.

* * *

My idea of no monument to be erected is one to the memory of the person who invented the encore at concerts.

* * *

If a Brahms symphony is an opus could not a Sibelius symphony justifiably be called an octopus?

* * *

A lecture recital often is one at which the performer's recitalling is followed by the critic's lecturing.

* * *

Over a year ago it was announced from various influential quarters that only geniuses should study music. The 1933 genius crop reports are awaited with interest.

Again I was gay last week. First I disguised myself as Sigmund Spaeth and crashed the party Stevie and Jeannette Vreeland gave for Blanche Skeath and Herbert Witherspoon, who, they tell me, will become legally attached on April 4. There were so darned many people there I couldn't decipher them all, and there certainly isn't enough room to name them without spilling over into the obituary space on this page. I did see Nevada van der Veer, just as merry as ever, talking to Inez Barbour, Grace Divine and her husbandly Jean Teslof; Ethel Cave Cole discussing the rights of composers with Clara Edwards, in which they were joined by Harold Flammer; Larry Tibbett in excited conversation with Dick Bonelli and his charming new wife; Elsa Alsen eating shrimps with Alma Clayburgh; Kathryn Meisle accompanied by Bill Brady. No one unmasked me, for I even succeeded in imitating Sig's inimitable tune detective mannerisms. I'll double for him any time for a fee. How about it, Sig?

* * *

My second gala society event of the week was spent as an unwelcome and unknown guest at Alma Clayburgh's swanky luncheon party at the Ritz Tower on Tuesday. With me at the long and elaborately festive groaning board seating forty were several celebrities, not of course as well known as I am. Flanking Alma were Dr. William Beebe, the scientific fish man, and Dean Maphis of the University of Virginia, who, with his wife, was honor guest of the occasion. Directly looking into Alma's glowing eyes were Ganna Walska, Goeta Ljungberg and Leonard Liebling. Just a bit farther on was Jeannette Vreeland, Mr. and Mrs. Zlatko Balokovic, Horace Johnson, Mario Braggiotti, Mrs. Will Beebe, Prince Alexis Obolensky, Pitts Sanborn, Gloria Hollister, Charlie and Mrs. Hackett, Paul Schwartz (the former German Consul-General) and Hilda Spong, the actress.

After adjournment to Alma's sybaritic apartment for coffee and *liqueurs* this jolly hostess persuaded Prince Obolensky to sing Russian folk-songs with Braggiotti playing his accompaniments, and Will Beebe told a funny story. This is it.

"While I was on a lecturing tour in the Middle West not long ago," said this authority on fish of all waters, "a man came to me with 'Pardon me, Dr. Beebe, but I am in a dilemma and I wish you would help me out. Our goldfish which we had had for seven years died suddenly this morning and my wife is heart-broken. She cannot understand how it happened for she has taken excellent care of the wee little fishie, changing the water in the bowl with ritualistic regularity and feeding him according to all the authorities. I told her that there was a man named Beebe giving a lecture at the Opera House tonight and perhaps he'd know how Caesar—we called him Caesar affectionately, you see—came to die.'

"I explained to him," continued Dr. Beebe, "that without seeing the fish I could hardly venture an opinion. 'I thought of that,' answered the man, 'so I brought him with me.' Whereupon he presented me with Caesar, carefully wrapped in a silk handkerchief, together with his card. I stuffed the handkerchief in my breast pocket and promised the chap I'd send him a post-mortem. Then, assembling my hat, coat and motion picture case, I said good-bye and left the theatre to catch my train.

"Now, it was winter, and there was lots of snow on the ground. I had been troubled with sinus and as I came out into the cold air I began to sneeze. Hastily I grabbed for a handkerchief, pulled out the silk one, and the goldfish fell into the snow. There was the railroad station with my train almost due. But I needed that goldfish so down I got on my hands and knees and began feeling about in the snow.

"'Whatta yer lost, pal?' I looked up to discover the biggest policeman I ever saw. Here was help just when I needed it most. 'A fish,' I explained eagerly, 'a goldfish. I dropped it right here.'

"'A fish, eh?' questioned the officer. 'Come now, what you need is a cup of black coffee. I'll take you over to the station and you'll be all right. Just leave the fish here. You can come back and get it later, see?'

"No, no," I protested, "I must find it before I go to the station; my train is almost due. If I'm not quick about it I'll lose it and my train, too!"

"Whereupon the cop straining a bit in his joints got down on his knees beside me. 'See,' he said, coaxingly, running his hands about, 'snow here. No water. Only snow. No fish anywhere. Look, only snow. No fi—— *Well!* I'll be——' Holding the goldfish in his hand the cop said chokingly, 'Guess you'd better take *me* to the station, 'stead of me taking you.'"

* * *

It seems I have a mysterious deputy who wants to wear my sable cloak. He, she or it wrote me the appended epistle.

Dear Simon:

I hope, for the sake of your avid readers, that you were snooping around Town Hall last Sunday when the divine Lehmann sang. Had you snooped efficiently you would have noticed "IL RE" himself resting from Beethoven cycle activities, Editha Fleischer, being quite the perfect Lehmann fan, Jeannette Vreeland, and her Percy, Goeta Ljungberg, Karin Branzell (about whose health everybody seemed quite concerned), and a lot of other important members of the Metropolitan Wagnerian 'gang.' It was really quite a nice gathering!

Someone - who-wants-to-help-you-do-some-snooping-some-day. P. S. Were you the one to whom Lehmann threw the rose at the end of the concert? Tsk! Tsk!

As for the epitaph at the end, 'tis false. I am so good at dodging that even thrown roses cannot leave a bruise on my delicate skin.

* * *

I heard a story about a certain Metropolitan prima donna who at the beginning of her career was a voice pupil of an eminent Wagnerian soprano. This teacher could sing all the high notes of the Walküre Cry except the last one. But the now-well-known soprano had brilliant top tones then as now. Consequently it was the custom of the teacher whenever she sang Brünnhilde to station her young pupil in the wings. Teacher would sing the Cry except the last note, which she would pantomime, while Pupil would burst forth with a ringing high tone at the proper moment. The audience always applauded Teacher rapturously for the magnificent pure note she sang in the heaven-like register, and even the critics remarked in their reviews that Teacher's voice had the sheen of youth. Tricks is tricks, my honeys.

* * *

That guy, Martinelli, is always up to something which I never hear about until after he has done it. His latest was a *risotto* supper. Not knowing about it, how could I fix an entry? All I have been able to snoop is that he gave it and lots of people ate so much of the Italian delicacy that they have had to go on Hay and Water for a week to regain their proper weights.

* * *

Even so also did Larry Tibbett and his wife entertain for Alfredo Gandolfi and his bride last week. No wonder my fogd budget hasn't balanced. Either I'll have to get more salary or people will have to begin bringing me donations like the village minister.

P. S.—I don't enjoy tripe or sauerkraut.

* * *

A man sitting in front of me at the Metropolitan Surprise Party on Sunday night said to his neighbor, after glancing over the program which listed the entire artist and managerial members of the association, "Just the same cast as last year. Nobody new. Wouldn't you think they'd have someone else for a change?"

"Tch! Tch! How could Wagner write the music he did and be so naughty?"

I SEE THAT

Astrid Fjelde, soprano, will give a program of songs, with Walter Golde at the piano, in the Salon de Musique, Barbizon-Plaza, New York, on March 18 (tomorrow).

* * *

The Musical Art Quartet is giving its final concert of the season at Town Hall, New York, on March 20. Harry Kaufman, pianist, will be the assisting artist, appearing with the quartet in a performance of César Franck's quintet in F minor.

* * *

Carmela Ponselle is singing in Cavalleria Rusticana at the Metropolitan Opera on March 17. On April 1 she will start on a concert tour.

* * *

A return engagement was presented by the Ithaca (N. Y.) College Choir over an NBC-WJZ network on March 16. The broadcast was under the direction of Albert Edmund Brown and came from the studios of WSYR, Syracuse, N. Y.

* * *

Eleanor Steele and Hall Clovis are sailing today (March 17) for engagements in Europe.

* * *

Elsa Alsen and Paul Althouse will sing a Wagner program with the Baltimore (Md.) Symphony Orchestra on March 18. Recently Mme. Alsen returned to New York from an appearance in Indianapolis, Ind., and Mr. Althouse from a St. Louis, Mo., performance.

* * *

Frances Hall and Rudolph Gruen, for their weekly two-piano broadcast from WEAF on March 18, will present the Schumann andante and variations, op. 46.

* * *

Gdal Saleski, solo cellist of Radio City, New York, and author of Famous Musicians of a Wandering Race, will appear in recital with the Kultur Gesellschaft Verein at City College, New York, on March 24.

* * *

The People's Symphony Orchestra of Boston has engaged Sylvia Lent as soloist for its concert at Jordan Hall on March 18.

* * *

Richard Crooks gave a recital on February 16 at the Eastman Theatre, Rochester, N. Y., under the Rochester Civic Music Association. The Metropolitan tenor sang three Handel arias, five songs from Schubert's Die Schöne Müllerin, the romanze from Donizetti's Linda di Chamounix and a group of four English songs, including two by Frank La Forge, who assisted at the piano besides playing solos.

* * *

Elsa Hilger, cellist of the Hilger Trio, was soloist in the Haydn cello concerto on February 21 with the Syracuse Symphony Orchestra in Syracuse, N. Y. André Polah was the conductor.

* * *

The Queens Symphonic Society presented a concert on February 18 at the Jamaica (N. Y.) Jewish Center, featuring the Center Symphonic Orchestra conducted by Jascha Fastofsky. The soloists were Nora Helms, soprano, director of the vocal department of the Brooklyn School of Music Education, and Pearl Wolin, violinist, artist pupil of Mr. Fastofsky and gold medal winner in the New York Music Week Association contest and of the Philamona Violin Prize in 1932.

* * *

Alfred Boyce and his choir at the Church of the Holy Communion, New York, presented choral works by Henschel and Liszt on March 4. Grace LaMar, Raymond Freemantle and Henry Clancy were soloists.

* * *

Mrs. John McClure Chase, pianologist and diseuse, spoke at the Washington Heights Woman's Club, New York, on February 28.

* * *

Rudolph Ganz, pianist, was guest soloist on the Real Silk Revue over an NBC-WJZ network on March 4.

* * *

At the Andiron Club, New York, on February 28, Charles Haubiel gave his lecture-recital, The Path of Music.

* * *

Linnea Horowitz, pianist, gave a recital at Cornell University, Ithaca, N. Y., on February 18. Her numbers were by Bach-Siloti, Beethoven, Chopin, Debussy and Rachmaninoff.

* * *

Karl Wecker conducted the Grand Rapids (Mich.) Symphony Orchestra on February 10 in a novelty, Dies Irae, by Arthur Fickenscher, professor of music at the University of Virginia.

* * *

Lajos Shuk, conductor of the Budapest Orchestra, Hungary, recently presented two works by the American composers, Whithorne (Saturday's Child) and Gruenberg (Daniel Jazz).

* * *

I. Ferrari, bass-baritone, is engaged in singing over Station WEVD in the opera program presented each Thursday evening. He is also heard each Wednesday in a half-hour program on WINS.

* * *

Guiomar Novaes, Brazilian pianist, and her husband, Octavio Pinto, sailed from New York, March 4, on the SS. Southern Cross, returning home after an extensive concert season here.

* * *

Hazel Gruppe, pianist, appeared in recital at the Studio Club, New York, on March 9, playing the Brahms concerto in B flat. Miss Gruppe contemplates a New York appearance at Town Hall in the late spring.

* * *

Another recital appearance this season was fulfilled by Grete Stueckgold. The Metropolitan Opera soprano appeared at State Teachers College, West Chester, Pa., on March 2.

* * *

The Hart House String Quartet of Toronto plays for the Schubert Club of St. Paul, Minn., March 22. The following day the group will give a program for the Community Concerts Course of Cedar Rapids, Ia., before playing an engagement at Winona, Minn., March 26.

* * *

Edith Henry was at the piano for Oliver Stewart, tenor, when he gave a recital at the Barbizon, New York, on February 27.

* * *

Frederick Buldrini, violinist, with Marcel Hansotte at the piano, will give a recital at the MacDowell Club, New York, on March 18. Mr. Buldrini is winner of the MacDowell Club Young Artists Contest for Violinists.

Foreign News in Brief

Hitler Eulogizes Wagner

LEIPSIC.—The foundation stone of the new national memorial to Richard Wagner was laid on March 6. Chancellor Adolf Hitler spoke, calling the composer the mightiest master of German music. He also said, "We Germans may claim that our great men have not only established and augmented the worth of our own people, but have made an imperishable contribution to the mental and cultural life of the whole world." Among those attending the ceremony was Frau Winifred Wagner. P.

Marie Auguste Beutner Scores in Paris

PARIS.—Marie Auguste Beutner, German Lieder singer, who recently made a successful début here in a symphony concert conducted by H. Tomasi, was engaged for two further concerts. She sang arias by Handel and songs by Russian composers with the Capelle Chamber Music Society, and rarely heard songs by Mozart in a concert of the State Broadcasting Service. R. P.

Fare Reductions for Bayreuth

BERLIN.—Attendance at the Wagner festivals in Bayreuth, which take place from July 22 to August 23 this summer, will be facilitated by a railroad fare reduction on Sundays for return tickets to the festival city from any part of Germany. The saving amounts to one-third and is granted upon presentation of the opera admission card.

OBITUARY

Emilia Quintero

MADRID.—Emilia Quintero, pianist, died here on February 8, after a short illness. Mme. Quintero was born at La Coruna, and took the first prize at the Madrid Conservatory in 1888. In the same year she made her début as a concert pianist, as soloist with the Madrid Orchestra. She toured Spain, the United States, Canada and Cuba in recital, and gave a farewell concert in Madrid in October, 1932, playing a program of modern compositions. Mme. Quintero was a favorite musician of the Spanish Court, and on many occasions accompanied the violinist Sarasate. I. S.

Maurice Grau

Maurice Grau, theatrical agent and representative of stage and screen artists, died on March 10 at the Montefiore Hospital, New York, at the age of seventy-six. Mr. Grau was the son of Herman Grau, who was the first manager to take the Metropolitan Opera on a tour on his own financial responsibility, and who introduced Caruso, Schumann-Heink and others to this country. Maurice Grau was a cousin of the late Metropolitan impresario of the same name.

Herman Klein

LONDON.—Herman Klein, music critic and author of books on music, died at his home in this city on March 10. Mr. Klein, who was seventy-seven years old, had written for the New York Herald from 1902 to 1907, during which time he resided in New York. Besides his writing activities, he studied singing under Manuel Garcia, taught singing and translated librettos and German songs. R. P.

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Musical Versatility of Rosario Bourdon Qualified Him for Career as Conductor

Pioneer Leader of Radio Orchestral Programs Tells of His Activity in Europe and United States

Rosario Bourdon, one of the first serious musicians to enter the radio field, and at present conductor of numerous NBC features, was born in Montreal, Can. At the age of eight he was studying the cello, and at nine he played in public. His first teacher was Prof. J. B. Dubois in Montreal. When he was eleven years old he received the first prize from the Academy of Music in Quebec and the next year went to Europe to study.

There he took another first prize at the Ghent Royal Conservatory, where he studied cello, piano, theory, harmony and other subjects. His first concert experience was in Belgium and France, and in Canada after his return from Europe in 1901.

EARLY SYMPHONIC TRAINING

In response to an inquiry as to what first brought him to the United States, Mr. Bourdon replied, "An engagement as cellist with the Cincinnati Symphony Orchestra, under Van der Stucken. I remained there for three years, then spent four years with the Philadelphia Orchestra (Scheel and Pohlig conducting). I played solo appearances with the latter organization, although I was not the first cellist.

"After this I was first cellist and assistant conductor for three years with the St. Paul, Minn., Symphony Orchestra, the late Walter Henry Rothwell being the conductor.

"During all this time, I held on to my ambition to become a conductor myself."

"What, in your opinion, was the state of musical culture at that period in the sections where you played?"

"Of course, in the East musical culture was then more or less an accomplished fact. But I was amazed at the love and taste for good music among the people of the Northwest. Their enthusiasm and hospitality toward visiting artists, I shall never forget."

The interviewer's next question was, "Does composing hold an important place in your musical life, Mr. Bourdon?"

"No," was the rather regretful answer. "I compose only when I have to. When you arrange other composers' music to suit the times, you have little leisure to create anything of your own. I have innumerable sketches that I did and still do, but I am too busy to get at them. I'm sorry for this, because some of them are worth while, I am sure."

CONDUCTING FOR THE GRAMOPHONE

"Was radio your first work with the reproduction of music?"

"No, I had a previous affiliation with the Victor Company. They sent for me while I was on a tour with the St. Paul Symphony Orchestra. Before this I had made the first successful cello records with them. Naturally, I was first featured as a cellist by the Victor people. Then I became accompanist (which brought me in close touch with all the great singers), and then arranger. Finally, I was made assistant conductor, and in 1916 became regular conductor."

"Approximately, how much recording did you do?"

"Figure it out for yourself. For nineteen years I made an average of fifteen records a week. That includes only orchestral accompaniments. I made, besides, cello soli, piano accompaniments, and small and large orchestra recordings. My favorite work in this line was in the operatic field.

"This was, of course, an era of consistent development in sound reproduction. From the old horn recording to the new electrical, the change has been wonderful—not only in results both mechanical and musical, but in the actual playing for recordings. The men can now be seated like a regular orchestra, not penned in close to the horn.

ROSARIO BOURDON, conductor. (Photo by Herbert Mitchell.)

"As for what I enjoyed most in this phase of my duties, I think I can name the overture to Martha, the Dance of the Hours—in fact all the standard semi-classical works that I did. By the way, this sort of music is just as difficult to play well as are the 'heavier' scores; in many cases, certainly more so, particularly in modern compositions where things are more or less 'covered up.' The older works were more transparent and musical flaws could be detected easily."

"What influenced you to enter the radio field?"

"Because it was the coming thing. I have been active in this field for ten years, my first program having been the La Salle Motor Car hour over WEAF. Certainly, especially in the beginning, I felt that the new medium was an experiment, but from the first I determined to bring light but good music to the masses, a gradual education and preparation for better things to come.

DEVELOPING RADIO PROGRAMS

"At present, I have an orchestra of thirty-five. The program I prefer to send out consists of good music, both light and classical, but adhering to the strictest standard of performance in both types. It has been my constant endeavor, in revamping the orchestrations of old but beautiful compositions, to suit the modern taste, but never change the melodic and, if I can help it, the harmonic outline.

"Naturally, I am working toward the conducting of programs of symphonic worth and proportions, both on the air and in concert halls."

"Have you performed any premières on the radio?" inquired Mr. Bourdon's indefatigable questioner.

"Yes. A Kiss in Xanadu by Deems Taylor; Sonatine Transatlantique by Tansman; To My Guitar by William Woodin, and some musical comedy music. We had excellent response to all of these, the greatest amount of mail coming from the Middle West, from New England and from Canada.

"There is one thing more," Mr. Bourdon continued. "I would like to say that I think the ideal way to present music programs over the air is to give the public variety. I also hold the principle that the same qualities should be present in a radio concert that distinguish a performance in a concert hall. One should conduct in the same manner for a visible or invisible audience."

One last query Mr. Bourdon was called upon to answer before his visitor left him. Besides the La Salle hour, he has been associated with programs for Stromberg-Carlson, the New York Life Insurance Company, Cities Service (seven years), Maxwell House, RCA-Victor, and Mobiloil (guest conductor). M.T.

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Musicales

Westminster Choir at St. Mark's Church

The Westminster Choir (John Finley Williamson, conductor) gave a concert at St. Mark's-in-the-Bouwerie, New York, on March 7. The program embraced a wide variety of music, beginning with religious music of Palestrina, Lotti, Vittoria and Bach, continuing with numbers by F. Melius Christiansen, Noble Cain, Maurice Besley and Brahms, folk-songs (two American items, a song of the Hebrides and a Russian dance), and concluding with Spring Bursts Today (Thompson), Echo Song (di Lasso), and Clarence Dickinson's The Shepherds Story.

This organization marks a notable achievement in the choral field. Under Dr. Williamson's baton, the art of ensemble singing is brought to glorious fruition in a broad range of dynamic and expressive effects. The sensitive refinement and response of the tone is the result of years of polishing and serious, comprehensive application on the part of conductor and singers. The concert at St. Mark's served to display the fine attainment of this body. The church was filled with an audience fully cognizant of the beauties of reading and performance that the program offered. R. L.

* * *

Clarence Dickinson Presents Moussorgsky Program

An audience interested in the Moussorgsky program presented on March 9 at the Friday Noon Hour of Music, Brick Presbyterian Church, New York, attentively listened to Dr. Clarence Dickinson. He played five organ excerpts, of which the humor in The Ox Cart and the descriptive character of The Seamstress were noteworthy. Gopak closed the organ list. Allen Vories, baritone, and Milton Prinz, cellist, contributed soli, giving further variety to a program already notable for marked rhythms, harmonies and melodies of originality. F. W. R.

* * *

Mrs. Beach at St. Bartholomew's

Piano, vocal and violin pieces by Mrs. H. H. A. Beach constituted the major portion of the program at the Community House, New York, on March 7. The composer performed four of her own works, including La Fée, Out of the Depths, By Still Waters and From Blackbird Hills. In her violin romance she was joined by Katherine Platt Gunn. The closing three songs were In Springtime, Wind of the Westland, and I Send My Heart, sung by George Rasely with skill and delicacy. At the close of the musicale an ovation was accorded Mrs. Beach. F. W. R.

* * *

N. A. of O. Recital by J. L. Slater

J. L. Slater, former assistant to Bairstow, York Minister, England, and recently organist of Grace Church, Utica, N. Y., gave a recital at St. Thomas' Church, New York, on March 7, under N. A. O. auspices. The audience listened to works exclusively by English composers, ranging from Gibbons to Vaughan Williams. Mr. Slater has clean-cut technic and ability to characterize the music he programs. F. W. R.

* * *

Irma Swift Pupils in Spring Concert

A song recital of artist-pupils from the New York studio of Irma Swift took place on March 8 at Aeolian Hall, New York. Those presented were Nan Browne, Roslyn Malgadey and Dorothy Hargreaves. The program was well arranged, and the voices offered variety of timbre. At the piano was Marcella Geon, an adept accompanist.

Miss Malgadey is a singer of warm, rich tone and excellent enunciation. Besides songs, she sang an excerpt from La Gioconda and Stride la Vampa from Il Trovatore.

Nan Browne has a large following at these concerts. Singing with clear vocal quality, she scored in excerpts from song and operatic literature, including Scotch numbers, in which her ability to portray mood made her especially effective.

Miss Hargreaves has a unique register—that of a tenor. In this program she created a sensation by singing music in a masculine register. One of her outstanding selections was Alla Prima Crociata from Verdi's I Lombardi. She is a self-possessed, competent performer and her voice is under excellent control.

The hall was filled with a large and enthusiastic audience which demanded encores from the singers. H. F.

* * *

La Forge Students Heard in Great Neck, N. Y.

GREAT NECK, N. Y.—A concert by pupils of Frank La Forge was heard at the Great Neck High School on March 2, by a large and enthusiastic audience. Mary Wiemann, soprano, sang the aria from La Wally and a group in German and English, revealing a voice of beauty, a facile technic, and appreciation of musical content. Harrington van Hoesen, baritone, sang the Zigeunerlieder of Brahms and French, Italian and English numbers. Mr. van Hoesen has not only an excellent voice, but personal charm which wins his audience. In his second appearance the lights suddenly went out but this did not shake the composure of Mr. van Hoesen and Mr. La Forge, who was at the piano. As both were using no notes of any kind, they continued to the end of the group without interruption. The audience appreciated this feat and tendered the artists an ovation. Mr. La Forge played all the accompaniments and in addition a group of soli with artistic finesse. D.

* * *

Marguerite Potter Recites Thais

The first of three Candlelight Recitals by Marguerite Potter was given on March 10 at Aeolian Hall, New York, taking the form of a characterization of the opera, Thais. The story was recited by Miss Potter, aided by Adelaide Ahrling, soprano, Carl Mutchler, baritone, Walter Eisenberg, violinist, and F. W. Riesberg, organist. Miss Potter's well modulated voice and expressive personality registered their effect, bringing her sincere applause. The singers gave the Oasis duet, with organ, Miss Ahrling's clear voice and expression being outstanding. Mr. Eisenberg played the intermezzo with feeling. F. W. R.

Edith Henry Active in February

Edith Henry, in addition to coaching eminent artists at her New York studios, has been accompanying concerts in and near New York. On February 27 she played for the recital of Oliver Stewart at the Barbizon and on February 2 for Mr. Stewart and Ruby Gerard, violinist, in Woodbridge, N. J.

Miss Henry also was at the piano for Blanche Bellair, soprano, when she gave a program of operatic airs on January 25 at the New Church, New York. February 11 took her to Philadelphia for a concert with Robert Steel.

The "Lascivious" Flute

(Continued from page 6)

our genteel companies would have been highly ridiculous. I therefore immediately complied with their request. I gave them one or two Italian airs and then some of our beautiful Scot tunes, 'Gilderoy,' the 'Lass of Patie's Mill,' 'Corn Riggs Are Bonny.' The pathetick simplicity and pastoral gaiety of the Scot's musick will always please those who have the genuine feeling of nature. The Corsicans were charmed with the specimens I gave them though I may now say that they were very indifferently performed."

A SIDNEY LANIER ANECDOTE

Sidney Lanier, remembered today for his musical poems, attained professional status as a flutist. During the Civil War the silvery tones of his flute echoed through the dark corridors of Lookout Prison and cheered the hearts of his fellow captives. After the conflict ended, Lanier became first flute of the orchestra at Peabody Institute in Baltimore. As he emerged one day from the side-door used by the artists, he encountered a boy who was pleading with the old door-keeper to admit him to the afternoon concert that he might hear Lanier play a promised solo.

"Do you by any chance play the flute yourself?" asked Lanier.

"A little," replied the lad. "A very little. My grandfather's flute is not good and my father will not allow me to have a new one."

Accompanying the lad to his home, the poet-flutist was astonished to find in the father an old comrade of the Lookout Prison days. "I remember one morning," said the veteran, "when every vestige of hope seemed to have left us and then, like a bird winging its way higher and higher into the blue of the sky, came the silvery note of your flute. Perhaps you never knew what you did for us."

"Will you let the boy play?" asked Lanier; "he cannot still the longing in his heart."

The boy's father pushed him forward, saying: "Teach him to play as you do, Sidney Lanier, and I shall not complain."

Amsterdam Appraises Varied Modern Orchestral Novelties

Van Beinum and Bruno Walter Conduct—Smeterlin and Other Soloists—Two Fine Trios

AMSTERDAM.—A number of new or at any rate unfamiliar works have been presented to Concertgebouw audiences by the young Dutch conductor Edvard van Beinum, whose standing and influence as Mengelberg's coadjutor continue to increase. These novelties include Alban Berg's Chamber Concerto for violin, piano and thirteen brass instruments; Leos Janacek's orchestral rhapsody, Taras Bulba; Willem Pijper's six Symphonic Epigrams, and the same composer's piano concerto, played with *élan* by Willem Andriessen.

Berg's chamber concerto proved rather trying for the audience, for the work is long and ungrateful in sound. But our well experienced listeners endured patiently and even applauded at the close. Janacek and Pijper's works are certainly more pleasant to hear, though they may be less portentous in content. The same is true of Roussel's concerto for small orchestra, and even more so of Reger's beautiful, melodious ballet suite, op. 130, and Debussy's Legend for the Dance Khamana, which, though less important than the French master's other works, is worth hearing. All these compositions brought welcome variety into our recent concerts.

Bruno Walter, who is now officiating in Mengelberg's place, has been joyfully acclaimed by the Dutch people and his first program, comprising Mahler's first symphony and Schönberg's Verklärte Nacht, brought him a tremendous ovation, a just tribute to a magnificent performance.

SMETERLIN PLAYS

Soloists recently heard at the Concertgebouw include young Zino Francescatti, whose Mendelssohn violin concerto revealed this tender musical flower in all its youthful purity; Yelly D'Aranyi, whose Brahms concerto was rather too gipsy-like, and Jan Smeterlin, who earned enthusiastic plaudits with Chopin's E minor concerto as well as Falla's Nights in the Gardens of Spain.

Francescatti, besides appearing as soloist with the orchestra, gave a recital of his own which showed his many-sided talents to advantage. Interesting, from a purely technical point of view, were Paganini's Variations on God Save the King.

Another young violinist, Boris Schwarz, gave a well-chosen program and scored a big success, and other recitalists included Robert Casadesus, French pianist, and Wanda Landowska, who devoted an entire program to Bach's Goldberg Variations. Two trios have contributed largely recently to chamber music offerings, namely the Italian Trio (Poltronieri, Bonucci, and Casella) and the Concertgebouw Trio (Zimmerman, Loevensohn and Bergmann), the latter giving all of Beethoven's trios in three recitals. Casella's sonata for cello and piano and Pizzetti's trio were novelties offered by the Italians.

The third opera concert at the Concertgebouw, conducted by Emil Cooper, was devoted to Russian music (Rimsky-Korsakoff, Borodin, Moussorgsky and Tschaikowsky) and the soloists of the evening, Oda Slobodskaja, soprano, and Kipras Piotrovsky, tenor, proved to be vocalists of high order.

EVELETH VAN GEUNS.

Robert Braun Conducts Symphony Concert

POTTSVILLE, PA.—The Symphony of Seventy, under the conductorship of Robert Braun, gave its February concert before the largest audience of the season. The program brought two soloists, Roy K. Steeley, viola player, who offered an aria of Tangleff and an arrangement of Nobody Knows the Trouble I've Seen; and Robert M. Biddle, a cornetist, of the orchestra, who played The Last Rose of Summer, Swanee River and Home Sweet Home. Both acquitted themselves with distinction and won much applause.

The orchestra was heard in Beethoven's fifth symphony, which was performed with skill and effectiveness, in spite of the fact that illness had taken its toll of the members, and a piano had to be substituted for some of the missing instruments. Smooth response and full and resonant tone were elicited by Mr. Braun from the ensemble. Other numbers included two Norwegian dances and the DeBeriot concerto for violin arranged for all the strings.

The concert reflected great credit on conductor and players, and the audience registered its pleasure in no uncertain terms.

J.

American Academy Gives Eighth Matinee

The Belasco Theatre, New York, was crowded on March 2, the day's offerings by senior students of the American Academy of Dramatic Arts consisting of After Tomorrow, first act (Stange-Golden) and The Importance of Being Earnest (Wilde). In the first-named play, the quarrelsome Taylors were played by Glenn Sherman (the Father), Betty Field (Mother), and Dorothy Lowell (Daughter). These were appropriately characterized by the young actors. J. Richard Jones as Pete played outstandingly. Carter Blake, Edith Emerson and Mary Reilly completed the cast.

Altogether professional was the performance of the Wilde comedy, the nine characters filling their parts with complete success. Honors were shared equally by Glenn Sherman, whose easy manner was predominant; Virginia Campbell, presenting an aristocratic person of the Victorian period; David Windsor, a characteristic rector; Marjorie Trent, primly precise. Richard Clark Anderson, Francis De Sales, Consuelo Lembcke and Helen Canavarro enacted the remaining parts. Applause for the stage setting was spontaneous before Act II F. W. R.

Sigma Alpha Iota Chapter Honors Recitalists

Jeanette Giguere, pianist, and Einar Hansen, violinist and member of the faculty at the New England Conservatory of Music, Boston, were presented in a sonata recital at Jordan Hall on February 15. Afterward a reception was given in honor of Mr. Hansen and Miss Giguere by Lambda chapter of Sigma Alpha Iota, national music fraternity of which Miss Giguere is a member. This was attended by many of the faculty and students of the conservatory, pupils of the two artists, members of the Boston Symphony Orchestra and others prominent in local music circles.

Roosevelt Appointee Former Musical Courier Associate

Florence E. Allen, on March 6 nominated by President Roosevelt to be judge of the Sixth Circuit Court, was assistant correspondent in Berlin for the Musical Courier from 1904 to 1906. Miss Allen is the first woman to be named to a judgeship of this rank.

Bartlett and Robertson Visit Riverdale School

Ethel Bartlett and Rae Robertson, English two-pianists, visited the Riverdale School of Music, Riverdale, N. Y., on February 22. During the first part of the program students were heard and criticized by Miss Bartlett and Mr. Robertson. Those appearing were Katherine Gamble, Dale Shoup, Mary Jelliffe, Frances Pottasch, Anne Wheeler, David McAneny, William Friml, Annabelle Sage, Peter Strauss, Frank Loewenthal, Charles Haaren and Edward Cone. Among the numbers played was A. L. Schmied's On Tiptoes, for two pianos, performed by Miss Gamble and Mr. Shoup. Other pieces were by Schumann, Chopin, Beethoven, Arensky, Mozart, Heller, Mendelssohn and Brahms.

Afterward the English artists played the following music for two pianos: In Jesu, My Heart's Joy (Bach, arranged by Elsie Horne), Fetes (Debussy-Ravel), and Lennox Berkely's polka, dedicated to Miss Bartlett and Mr. Robertson.

The Career of Cesare Balbo

Cesare J. Balbo, who maintains in the Metropolitan Opera House, New York, a studio for voice, piano, composition and opera coaching, studied at the conservatories of Florence and Lucca (Italy), and obtained the Magisterial Degree in musical composition after being graduated from college; in the final examinations for the Magisterial Degree he presented, as a thesis, his own lyric poem in one act, The Vagabond, with words by G. Manzella-Frontini.

While still a student at the conservatory in Florence he directed the principal choral societies of that city and in his twentieth year began a career as orchestral conductor.

He was appointed teacher of harmony and counterpoint at the Institute of Musical Culture in Lucca, in the meantime conducting the Messaggero Toscano as music critic. From 1923 to 1926 he was editor of L'Italia Musicale in Florence. He also held the position of substitute to Edward Mascheroni, Italian conductor.

Among Mr. Balbo's musical works, besides The Vagabond, are melodies and songs for voice and piano, Idillio for orchestra, Ad Vesperum, suite for orchestra, and Salvestra, an opera in one act.

He has written and published treatises entitled Harmony, and The Art of Sounds, and has contributed articles to the following magazines: Musica of Rome, Il Pensiero Musicale of Bologna, and L'Italia Musicale of Florence.

Among the prizes he has won are two scholarships from the Italian Ministry of Instruction, honorary diploma from the Royal Academy of Music in Palermo, two gold medals (first prizes in national choral contests), honorary diploma and gold medal at the International Choral Competition in Spezia, Italy, 1925.

The pupils of his school of singing who are now embarked on operatic careers include Anna Maria Orzali, soprano; Giulio Santini, tenor; Giulio Pieri, baritone; Joseph Cassoli, baritone; Joseph Giandotti, tenor; Lola Fruzzetti, soprano; Mauro Mauri, tenor.

When he came to New York, Mr. Balbo was soon engaged by the Rossini Musical Academy as musical director. He has instructed a number of singers and orchestral players, and conducted various performances of opera in this city and the vicinity. One of his discoveries was Ottavio Gallo, who at the age of ten conducted orchestral concerts in New York. The boy is still under Mr. Balbo's tutelage.

Winifred Cecil Sings in White Plains, N. Y.

Winifred Cecil, soprano, appeared at the Westchester County Center, White Plains, N. Y., on February 23, as soloist in Debussy's Blessed Damozel with a chorus of women's voices, in addition to her own solo group of songs, including a rarely-heard number by Joseph Marx. She was accompanied by full symphony orchestra. The occasion was the twenty-third concert of the White Plains Choral and Symphonic Society, now in its eighth season.

When Miss Cecil agreed to accept this engagement, she was asked for a photograph to accompany advance publicity. A new one was wanted in a hurry. By coincidence,

WINIFRED CECIL

Ferris Briggs, who was negotiating with Miss Cecil in his amateur capacity as concert manager for the society (an organization composed entirely of non-professional musicians in which he plays first oboe in the seventy-piece symphony orchestra), is a photographer by profession. He and Miss Cecil at once made an appointment for a sitting, and the photograph which accompanies this article is the result.

Immediately after the concert at White Plains, Miss Cecil sailed for a tour abroad, which includes appearances in London and on the continent. In order to reach the boat, she had to have a motor escort from the Westchester County Center. This had been stipulated in her contract.

Members of the Hilger Trio Meet Prof. and Mrs. Albert Einstein

Maria, Greta and Elsa Discuss Mathematics and Music with Eminent Scientist

The Hilger Trio—Maria, violin; Greta, piano, and Elsa, cello—who have been heard extensively in this country, were recent dinner guests of Prof. and Mrs. Albert Einstein at the home of the scientist in Princeton, N. J.

"We found both the professor and his wife most charming people," Greta Hilger told a representative of the Musical Courier. "They are sweet and unassuming, and we felt perfectly at home with them."

"What did you talk about during the visit?" asked the interviewer.

"At the dinner table," Maria replied, "we had an animated conversation. Every now and then when the occasion would require it, the great scientist would figure out a problem and go into staggering figures. For instance, we mentioned that we had motored during the last few years about 300,000 miles. He at once thought for a while, and then said that would be the equivalent of having circled the globe four times. (I hope that I remember correctly, or else I shall have to inquire again of Prof. Einstein.)"

"Then," Elsa put in, "when we told him that we own about twenty-five acres of ground in New Jersey, mostly pine woods, he wanted to know how long it would take us to walk around our property. We did not remember how many square feet there are in an acre, so we could not answer. We shall have to let him know and he will figure the problem out for us! In the meantime we would try walking around it ourselves, but with all this snow on the ground, that plan is not feasible."

A SCIENTIST-MUSICIAN

"Having finished our dinner," Greta took up the story again, "we were asked to play some Brahms and Beethoven for our celebrated host and hostess. Then Prof. Einstein joined us with his violin and we played some chamber music works of H. Waldo Warner, which the professor had recently acquired. When a movement went especially well, he would ask us to repeat it. We had great fun playing together."

"About the middle of the afternoon," chimed in Elsa, "we all took a rest and tuned the radio to the New York Philharmonic broadcast until the intermission of that concert. Then Mrs. Einstein urged us to take some tea and refreshments, and we went back to the music room for some more ensemble playing."

"What conclusions did you draw regarding Einstein as a musician?" the girls were asked.

"He surprised us by proving himself an excellent player, who knew quite well what he was doing on his violin.

"It was six o'clock," concluded Elsa, "when we finally said good-bye and we were told that it was not farewell, but for a *wirkliches Auf Wiedersehen* in the near future." M. L. S.

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Chicago Week Brings Concerts By Local Artists and Groups

Myra Hess Is Guest Recitalist at Blackstone Theatre—Orchestra Plays Hanson Symphony —Piatigorsky Fêted Soloist

CHICAGO.—Most of the recent concerts and recitals have been given by local talent. Under the auspices of the Chicago String Quartet, of which Herman Felber, Jr., is the violinist and director, there appeared at the Chicago Woman's Club Theatre on March 4, Estelle Hughes Felber, soprano, and Mr. Felber, Jr. Mrs. Felber sang the Mad Scene from Lucia and Batti Batti from Don Giovanni and numbers by Handel, Schubert, Hook, Arne, Klauber and LaForge beautifully. Mr. Felber is as fine a soloist as he is an ensemble player, as demonstrated in his performance of the Bruch concerto in D minor.

SIGMA ALPHA PHI PRESENTS ARTISTS

Beta Chapter of Sigma Alpha Phi presented at the Chicago Woman's Club on March 4, two young pianists, Ethel Kahn and Marion Kubert, who well deserve the honor extended them by the sorority.

AGATHA LEWIS AND ROBERT WALLENBORN

Agatha Lewis, soprano, and Robert Wallenborn, pianist, appeared in joint recital in Orchestra Hall foyer on March 5. These two Chicagoans are on the road to popularity and they delivered their interesting program in a manner deserving the enthusiasm of their listeners.

ADOLPHE DUMONT AND WGN ORCHESTRA

Adolphe Dumont, musical director of Station WGN, believes in giving classical as well as popular programs over the air. On March 4 he and his orchestra presented the *allegro moderato* from Tschaikowsky's fifth symphony, the prelude to Act III of Wagner's Lohengrin, Liszt's first Hungarian Rhapsody and the ballet music from Schubert's Rosamunde. Mr. Dumont's programs are looked upon as one of the outstanding features of Station WGN. On March 8 we heard Attilio Baggiore, popular operatic tenor, as soloist with the WGN orchestra.

CHICAGO SYMPHONIC CHOIR HEARD

The Chicago Symphonic Choir, in its fourth year of activity, has grown into one of the best ensemble organizations of its kind in this part of the country. Its conductor and director, Walter Aschenbrenner, has trained his young and able singers well. Heard at Orchestra Hall on March 6, they sang their program, made up principally of sacred music, with beauty of tone, feeling and dignity.

HERMAN DEVRIES LECTURES AT DEPAUL UNIVERSTY

Herman Devries, music critic of the Chicago Evening American, delivered an interesting lecture on his personal reminiscences of Georges Bizet, on March 3 at DePaul University School of Music. Mr. Devries' talk was much enjoyed by the audience, made up principally of teachers and students of the school. Associated with Mr. Devries in the success of the afternoon was Jeannette Johnson, who sang with marked ability the Habanera from Carmen. Jeanne Shepard, heard here in opera recently, disclosed anew the richness of her voice in the Micaela aria from the same opera. These two young ladies and Sara Torgoff sang the Card Scene trio, accompanied at the piano by Mildred Huls, a teacher at De Paul.

HANNA BUTLER PUPILS ACTIVE

Margaret Livingston, Ann Marie Gerts and Wilhemina Eberhardt, three students from the class of Hanna Butler, are fulfilling professional engagements. Miss Livingston appeared recently at the Musicians Club of Women. Miss Gerts sang for the Junior Friends of Art at the Drake Hotel and for the Altenheim Society. Miss Eberhardt is to appear as soloist with the Indianapolis (Ind.) Symphony Orchestra the latter part of this month.

WITHERSPOON AND RAAB FOR CHICAGO MUSICAL COLLEGE

Announcement of the faculty and courses for the summer master school of the Chicago Musical College is now ready. Herbert Witherspoon has been engaged for the summer and Alexander Raab is to return for the master school.

WILCOX CLINIC COURSE AT AMERICAN CONSERVATORY

The American Conservatory of Music announces that a feature of its summer master school will be a vocal clinic course conducted by John C. Wilcox during the five weeks commencing July 2 and ending August 4. The course will consist of eight two-hour sessions devoted to the discussion and demonstration of vocal training, in the light of the latest available information, with opportunity for actual participation by each member of the class in the practical application of all work presented.

MYRA HESS AT BLACKSTONE

A large audience, including many Chicago musicians, enthusiastically feted Myra Hess, the English pianist, who chose the Blackstone Theatre for her only Chicago recital, on March 7. Her program consisted of the Bach Italian Concerto and French Suite and Brahms sonata, opus 5. A pianist who can present those compositions with the lucidity and mastery that Miss Hess displayed is one that can deservedly sit with the Olympians. No better tribute can be paid this extraordinary interpreter of the classics than to state that her recital was a musical event. To Miss Hess there seems to be no difficulties in the tremendous works that she presented and her impeccable technic as well as beauty of tone made each composition scintillate. She approached the Bach concerto with reverence and this mood was reflected throughout her performance. At its conclusion the audience recalled the recitalist time after time to acknowledge an ovation such as the Blackstone Theatre has not witnessed in many a season.

The Brahms sonata gave another opportunity to the pianist to display the full gamut of her transcendent art. Again in the Bach suite all the fine qualities of her playing were exhibited in glorious fashion.

The recital was under the direction of Bertha Ott and she as well as the Blackstone Theatre must be congratulated for the beautiful stage setting, which blended harmoniously in creating an atmosphere of charm and beauty.

Annie Friedberg, manager of many musical artists, came here with Myra Hess and was seen at her recital at the Blackstone Theatre.

PIATIGORSKY PLAYS WITH ORCHESTRA

Orchestra Hall was packed at the regular Thursday-Friday symphony concerts of March 8 and 9. The soloist was Gregor Piatigorsky, who has a host of admirers here. He was applauded to the echo after his beautiful performance of the Mozart D major concerto as arranged by Gaspar Cassadó. After his playing of the Hebrew rhapsody for cello, Schelomo, by Bloch, the audience's enthusiasm was even more pronounced. Piatigorsky has appeared with our orchestra on several occasions and always gives entire satisfaction not only through the sheer beauty of his tone, but especially through the excellence of his interpretation and phrasing. The orchestra and Conductor Stock gave the soloist excellent support and shone in its own light in the Mendelssohn-Bartholdy Fingal's Cave overture.

Several novelties figured on the program —Hanson's Romantic Symphony No. 2, the Sailor's dance from Glière's Pavot Rouge Ballet, beside Cassadó's arrangement of the Mozart concerto for cello.

Hanson, a prolific composer, believes that modern music can be melodious. He is not afraid to be called a conservative among modern composers and his music is therefore inspired and not fabricated. Though his symphony had first hearing here on this occasion, it has been played elsewhere and has been duly reviewed. Suffice it to say that it was excellently interpreted by the orchestra and made a deep impression on the listeners, who recalled Dr. Stock many times. As to the Glière dance, it brought forth good dance tunes.

HIGH SCHOOL TEACHERS HEAR DR. BUTTERFIELD

Dr. Walter H. Butterfield, president of the Music Supervisors National Conference, was guest of honor March 3 at a luncheon given by the Chicago High School Music Teachers Club. Plans for the convention to be held in Chicago April 8 to 13 were discussed. Dr. William J. Pogan, local chairman and superintendent of Chicago schools, urged the one hundred members and guests present to do their utmost to entertain the 5,000 music teachers expected from all parts of the country. The In-and-About Chicago Music Supervisors Club will give a concert in which child soloists and a chorus of five hundred drawn from forty towns in the Chicago area will take part. The festival of April 11 will be sponsored by the same club and is to be offered by high school students from Chicago and suburbs. An orchestra of two hundred and thirty pieces led by William Revelli of Hobart, Ind., and a chorus of five hundred, directed by R. Lee Osborn of Maywood, will perform at the Auditorium Theatre. The last big festival of the week is to be given by the Supervisors Chorus of five hundred, under the direction of Dr. Hollis Dann of New York University. An auxiliary chorus of 1,000, seated on the main floor of the auditorium, will join in the Halleluiah chorus from Handel's Messiah and By Babylon's Wave by Gounod. The Lane High School Orchestra is to furnish the accompaniments and the overture with Oscar Anderson conducting.

At the luncheon an illuminated tribute to the late Dr. J. Lewis Browne, former supervisor of music in Chicago schools, was displayed by Maude Kirke. The testimonial will be permanently hung on the walls of the music department of the Board of Education.

CHICAGO CONSERVATORY'S SUMMER SCHOOL

An attractive prospectus has been received from the Chicago Conservatory, announcing its summer school. President Loro Gooch informs prospective students that the first summer term begins on May 14 and extends to June 23, the major term opens June 25 and ends August 4, and the third term occurs from August 6 to September 15. The faculty includes among the 125 teachers the names of such distinguished educators and musicians as Edgar Nelson, director of the school; Edgar A. Brazelton, its dean; Richard Czerwonky and Otto Wolf, its vice presidents; Elsie Alexander, Radie Britain, Harry T. Carlson, Julie Rive-King, Alexander MacFadyen, Robert Sanders, Siegfried Vollstedt, Baroness Olga Von Turk Rohn, Carl Cochems, Mrs. DeWolf Hopper, Florence Kaiser, Lester Luther, Herbert Miller, Alexander Sebald and Arthur Dunham.

ST. CLAIR HOTEL MOMENTS MUSICALE

Forrest Lamont, tenor; Eunice Steen, soprano, and Kurt Zimmerman, baritone, were the artists who participated in the March 4 program in the St. Clair Hotel Moments Musicale series.

CHICAGO CONSERVATORY NOTES

On March 4 Charles Rousseau of the voice department entertained his pupils and a number of other guests at a recital in the conservatory studios.

Margaret Koch, of the dance department, has returned from Kansas City, Mo., where she coached a ballet for an appearance with the Kansas City Philharmonic Orchestra on March 6, under the direction of Karl Krueger. Miss Koch was soloist with the ballet.

Verna Silka, artist student of Estelle Ayer Johnson (dramatic department), recently completed a tour of the South, playing the leading rôles in many dramatic presentations.

The following junior pupils performed on March 3: piano—John Tarsitano, Mildred Goldenberg, Armella Willets, Shirley Greenspan and Shirley Winokur, students of Sonia Tameroff Livschutz; Mary Catherine Clarke, pupil of Esther Arneson; violin—John Lyle, Byron Fischer and Clarence Newman, students of Captain Guy Hartle.

Sarah Schectman, of the piano department, introduced her pupils in recital on March 2.

Jeane Freeman, soprano, artist student of Stella Saenger, gave a recital on March 11.

Lorraine Berk, artist pupil of Adele Mandelson (dramatic department), has been engaged to read every Saturday over Station

CHICAGO MUSICAL COLLEGE NEWS

Many new plans are being made for the Chicago Musical College, among them the opening of branches in the suburbs for the primary piano department and the establishment of an opera department.

Ida Krehm, artist student of Rudolph Ganz, is to appear in recital in the Sunday musical series of the Del Prado Hotel on March 18. Wanda Paul played recently with her own trio at the Polish Arts Club.

Francis Zuber, pupil of Glenn Dillard Gunn, was heard in joint recital at the Lawson Y. M. C. A. on March 4.

Lavinia Martin, student of Mme. Cole-Audet, appeared in recital at the Austin (Tex.) Y. M. C. A. on February 25.

Mabel Wrede Hunter presented her pupils in a piano recital at the Little Theatre on March 9.

Myrtle Hahn's students played a piano recital at the Little Theatre on March 3.

Margaret McGowan, pupil of Mme. Nelli Gardini, has joined the Topsy and Eva company, now on tour. Laura Heit appeared in concert at Mercy Hospital on February 28. Freda Weber sang for the Missouri Athletic club in St. Louis, Mo., on February 24.

Jerome Gumbiner, student of the violin department, was soloist at the musicale given in Michael Reese Hospital on March 7.

Anatol Rapaport, former pupil of Glenn Dillard Gunn, has appeared with the Vienna Symphony Orchestra playing three concerti —the Rachmaninoff third, the Stravinsky and the Tschaikowsky B flat minor.

Bernice Cain, student of Mme. Cole-Audet, gave a recital in the second series under the direction of Jessie B. Hall.

Dorothy Crost and Bernice Jacobson, duopianists, appeared before the Society of Anthropology at Lincoln Centre on March 4.

Freddie Lee White, student of Blanche Barbot, sang recently at a special meeting of the Catholic Woman's League in Curtis Hall. Anita Pageler, from the same studio, sang on February 25 at the Jefferson Park Congregational Church.

RENÉ DEVRIES.

J. McCLURE BELLOWS

theologian, singer and music critic, has been for several years manager of the Chicago office of the Columbia Concerts Corporation. (Photo by Du Bois Studio.)

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American Contralto Believes That Conscientious Musicians Do Not "Play to the Gallery"

Contrary to an erroneous but natural belief in the minds of many, the state of Nevada has not a namesake in Nevada Van der Veer, American contralto.

"I know people usually take it for granted that my parents, in a burst of patriotic pride, christened their daughter after what was presumably our home," said the singer, "and once, several years ago, when I was on tour I read an astonishing biography of myself in a midland newspaper. It seems that I was born on a ranch in Nevada, grew up versed in all the arts of the cowgirl, and derive my breezy personality from this upbringing.

"Really, I felt like congratulating the one responsible for that article. As a writer of fiction, it would be hard to match him.

"The actual story of my life would take him to the other side of the continent. I was born in New York State. My family were all musical, and my father was a pianist and organist. My uncle (who really did live in Nevada, where he owned a silver mine) was a great admirer of Emma Nevada, the singer. At his suggestion, I was named after her. My mother's given name was Jenny Lind, so that it seemed in accord with tradition.

Early Ambitions Realized

"As a child," Mme. Van der Veer went on, "I was fortunate as few youngsters are in my musical training. I literally cannot remember when I could not read music. I knew my notes before I did my letters.

"When I was still a little girl, my father took me to Utica to hear one of the last concerts of Emma Nevada. I remember this experience yet, the most impressive I had ever encountered, and how frightened, but how proud I was when my father took me backstage and presented me to the artist. I took away memories of her lovely voice and gracious presence, and hoped I could be a singer, too, some day."

"Few children achieve their first ambition, as you did, Mme. Van der Veer."

"It would be funny if everybody's early ideals materialized," remarked the contralto, with her infectious laugh. "Think how many firemen and policemen and pirates there would be. Seriously, though, I know that I am fortunate in realizing the career toward which my early environment and my inclination turned me.

"A singer's life is not one suited to an indolent temperament or to anyone looking for success without work, but it offers to its votaries an ideal means of self-expression and intimate contact with beauty."

"What, in your opinion, is the cardinal principle of musical art?"

"Sincerity," answered Mme. Van der Veer emphatically. "In any form of art, that is the keystone of the whole structure. I teach my pupils what seems to me the secret of established success—'Never play to the gallery. Bring the gallery to you.' This is not at all impossible. Beauty expressed with good taste will always win in the end over cheap tricks and sensationalism.

"This was the belief I held when I began to study, and I have yet to have my faith shaken. I have sung, and heard others sing, in concert, oratorio and opera, in America and Europe, and always I have found that lasting public favor goes only to the interpreter of sincerity and restraint."

"And what of the lighter side of music life, Mme. Van der Veer? With your sense of humor, you wouldn't be among those who overlook it."

"No," she agreed, smiling reminiscently. "A musical career has its share of less serious moments. Sometimes, though, they don't seem funny at the time.

"I remember an incident that happened while I was appearing with the Philadelphia Grand Opera Company a few years ago. I was singing Waltraute in Götterdämmerung to Florence Austral's Brünnhilde. We hadn't a rehearsal, and when we came to our scene together, both of us were on our mettle.

"The greater part of the music here falls to the character I was singing, and I soon was carried away with the beauty of the score, and knew, too, as one does on the stage, that I was not overlooking any of the nuances of the rôle. Suddenly, as I rose to a high note, I was startled to hear a sort of bleat, 'Ba-a-a!' I continued to sing, and cocked one eye at the orchestra pit to see what could be happening. Apparently nothing amiss there. Another high note—another bleat. Florence Austral's face was a study, and I have no doubt my own expression was worth seeing. On through the long scene I went, with a 'Ba-a-a' for every vocal ascent on my part.

"To my relief, the audience seemed unconscious of what was going on, and I heard applause as I left the stage, and, spear in hand, charged into the wings, ready for battle.

Getting a Wagnerian Goat

"I was about to challenge all comers, when I saw the cause of the disturbance. Tied back of the scenes, looking lonely and disconsolate was—of all things—a goat. I found that, in their devotion to realism, the management had procured this animal to take part in the wedding scene. I was so surprised that I was laughing before I knew it. It was impossible to be angry at such a forlorn creature, even if he didn't like my performance. And, anyway, he had done no harm, as I managed to keep my head, and the sound of the orchestra kept the audience from hearing him."

The conversation having turned to opera, the singer and her visitor fell to talking about this phase of music. The current Four Saints in Three Acts, with its text by Gertrude Stein, came up for discussion.

"Of course," said Mme. Van der Veer, "the words are unintelligible if you are listening for 'sense.' However, they are syllables which fit the music, and sometimes I wonder if English-speaking audiences are not as badly off for understanding when they listen to songs and operas in foreign languages.

"Recently I have given a good deal of thought to the singing-in-English question. As one who has studied diction in many languages, I am convinced that if singers would put as much time on English as on the enunciation of other tongues, there would not be all this talk of English being 'unsingable.'

"In Europe, it is the custom for opera librettos to be translated, and the bulk of songs on a program will be in the language of the country in which the singer is appearing. Over here, it is just the opposite. At the end of the recital, what the papers classify as 'a group in English' appears, but most of the numbers are in languages which the greater part of the audience does not understand.

"It seems to me that we in America will never be a real music-loving people until what we hear is made intelligible to us. Bad translations have retarded the cause in the past, but better ones are beginning to be available. Not long ago I heard Lawrence Tibbett sing Brahms songs in English. To me, at least, none of the original beauty was lost, and Mr. Tibbett's diction does full justice to the texts he sings.

"I am emphasizing this to all my pupils, and am training them as carefully in their own language as any other. For another thing, I am trying to collect enough good translations to combine with English and American numbers in an all-English program. As yet, this is only a plan, but one that I mean to carry through. It is time that the dignity of our language as an art medium was recognized." M. L. S.

Milwaukee Exhibits Interest in Symphonic Concerts and Ventures

Milstein and Giannini Have Largely Attended Recitals

Milwaukee, Wis.—Symphonic music definitely seems the favorite of this city. Although the past month has brought other enjoyable feature concerts, the programs which draw the largest audiences and most attention here are these concerts.

Since the Milwaukee Philharmonic Orchestra has disbanded, attention has been concentrated on the Chicago Symphony Orchestra programs, which have drawn packed houses to the Pabst Theatre. Recently Dr. Frederick Stock set the musical town talking with a brilliant version of a symphony hitherto unheard locally, Miaskowsky's sixth. Dr. Stock prefaced the performance with explanatory remarks; the audience was baffled but received the symphony with startling enthusiasm, nevertheless.

Professional Men Form Ensemble

Music-lovers are widely interested in the new symphony orchestra launched by Milwaukee professional men headed by Dr. R. O. Brunkhorst, who started the organization, and a temporary board composed of Drs. A. J. Patek, O. Rose, Otto G. Krause and S. J. Silbar. The personnel will include lawyers, engineers, pharmacists, architects, and at the first rehearsal numbered forty. Eighty have made applications, and the director will be the composer-conductor Carl Eppert. Several of the key desks will be occupied by former members of the Milwaukee Philharmonic Orchestra, and among the professional men are numbered former members of other orchestras.

Mr. Eppert was accompanied to Detroit, Mich., by a local delegation when he recently directed the Detroit Symphony Orchestra in the playing of his fantasy, Traffic.

A special train carried the large delegation which attended the funeral of Dr. Daniel Protheroe in Chicago. The noted conductor-composer had lived here many years, presided a quarter of a century over the Arion Club, organized the Lyric Male Chorus and Junior Arion Club. He was extraordinarily successful with children as with those choruses and with church choirs, and his death is regarded a major civic loss in Milwaukee.

Recital Programs

Nathan Milstein, violinist, in his Civic Concert recital accomplished a sensational success by his beauty of tone, technic and unassuming musicianship.

A decidedly interesting program was that of Olga d'Allaz at the Athenaeum, her interpretation of songs as well as impersonations being enjoyed by a large audience.

The Civic Concert Association again registered success with the program by Dusolina Giannini, soprano, another artist previously unknown here but who with a single recital also won a secure place in public affections here. J. E. McC.

HAROLD E. RAY,

recently appointed business manager of the Chicago Musical College, of which Rudolph Ganz is president. Mr. Ray was business manager of the Chicago Grand Opera Company during its 1933-34 season. He was previously associated for many years with the Chicago Civic Opera Company. (Moffett-Russell photo.)

Cincinnati Orchestra Plays In Indianapolis

Gieseking Appears as Soloist Under Goossens' Baton—Elsa Alsen Heard in Song Recital

Indianapolis, Ind.—The Cincinnati Symphony Orchestra (Eugene Goossens, conductor) appeared at the English Theatre on February 25. Throughout the program the playing had a tonal delicacy and a perception of depths and distances that are not often realized. Walter Gieseking was soloist in the Rachmaninoff piano concerto in C minor. He performed the difficult work in masterful fashion, both as to technic and interpretation. Beautiful was the effect of his soft touch. The large audience was warmly appreciative.

Ferdinand Schaefer led the Indianapolis Symphony Orchestra in the fourth concert of the season on March 6. Music by Rossini, Saint-Saëns, Schumann and Reger comprised the program. The Schumann symphony No. 1 afforded the performers opportunity to show their ability in an aspect of musical performance. Mr. Schaefer gave the work a careful reading. The program was played with intellectual dignity and immaculate technic. The warmest kind of applause was showered upon the conductor at the close.

Elsa Alsen substituted for Dusolina Giannini in a recital before members of the Maennerchor on February 19. Her voice, which carried perfectly, revealed all the smoothness and warm quality so much admired in concert work. It is a pleasure to hear a singer so purposeful in her artistic intentions instead of one who indulges in distortions of melodies. The audience received her with great enthusiasm and insisted on several encores. H. C. G.

Madrigal Singers to Give Program

The Pittsburgh (Pa.) Madrigal Singers (Mrs. James Stephen Martin, director), will give their third annual concert at the Twentieth Century Club, Pittsburgh, on March 22. The first part of the program consists of early madrigals and examples of fourteenth to sixteenth century music; the last half is devoted to folk-songs.

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Krueger Rouses New Orchestral Enthusiasm in Kansas City

Concert Attendance Grows from 3,500 to 6,000—Tito Schipa Offers Song Recital

KANSAS CITY, MO.—Thousands of Mid-Westerners, gathering together to hear symphonic music, monthly or bi-monthly dispensed by the Kansas City Philharmonic Orchestra under Karl Krueger, have discovered in great music an alleviation for the economic stress. The unaccustomed enthusiasm has reached the ovational point at every concert and the audiences have steadily increased in number from 3,500 to 6,000 at the sixth subscription concert on March 6. Mr. Krueger has proven his splendid musical calibre and with high vision and courage has swept aside threatening obstacles, amalgamated various musical factions and built up an amazing symphonic unit. The Chamber of Commerce which sponsors the concerts has already rendered Kansas City immeasurable service.

Under the baton of Mr. Krueger, the Philharmonic reached majestic heights in Tschaikowsky's fourth, the major offering of the fifth subscription concert on February 13. The *pizzicato ostinato* was given a matchless performance. Charles Sanford Skilton's Suite Primeval was rapturously received, with the composer conducting. It is arresting music, rich in counterpoint and Indian tribal melodies. Christine Goff, contralto, former Kansas City student, gave evidence of lustrous quality, simulating Matzenauer's in her youth, in Printemps qui Commerce from Samson and Dalila (Saint-Saens) and a group of songs. Jeanne Smith gave excellent support at the piano.

PROGRAM FOR CHILDREN

Mr. Krueger has an intriguing way with Kansas City school children, and the March 5 concert was no exception. The orchestra family was discussed interestingly. Masterful interpretations of many request numbers from the subscription series, as Entry of the Gods into Valhalla from Das Rheingold (Wagner) and Bacchanale from Samson and Dalila, interested the many grown-ups as well as the children in the audience of 5,000. The Memorial Boys' Choir of Grace and Holy Trinity Church, under the able direction of Mabelle Glenn, presented Gluck, Bach and Bizet numbers with lovely tonal quality and nice legato. The orchestra accompaniments were adroitly attuned.

DANCERS ASSIST ORCHESTRA

At the sixth Philharmonic concert on March 6 Smetana's symphonic poem, the Moldau, the introductory opus, was given a piquant and highly colorful performance. And there was a spiritual quality in Mr. Krueger's beautiful conception of Beethoven's seventh symphony. The cohesiveness of the ensemble was noteworthy. Harald Kreutzberg and Ruth Page held the second half of the program, revealing their consummate artistry through Albeniz, Scott and Mompou items. The final divertissement, Ravel's Bolero, was given an admirable interpretation by Kreutzberg and Miss Page and a group of dancers from local studios. The orchestra under Mr. Krueger furnished inspirational support.

The splendid vocal control of Tito Schipa and his impeccable style and classic interpretations brought rounds of applause from a large throng on February 20. His recital constituted the last attraction in the Fritschy Series.

The Kansas City Guild of Music and Allied Arts Teachers presented four young soloists who had won their appearance by contest, in a concert with N. De Rubertis and his orchestra on February 27. Martha Hessong, pianist, acquitted herself well in the first movement of Saint-Saens' concerto in G Minor. Adeline Bourg, contralto; Dwight Williams, baritone, and Loreen Liston, violinist, were the other participants. The orchestral fare consisted of Tschaikowsky and César Franck numbers and A Tone Autobiography and Minuet by George Simpson, local composer.

OTHER RECITAL EVENTS

Mrs. Raymond Havens, contralto, interpreted Night, Sacrament, A Dirge of Love and A White Rose (Richard Canterbury) with inspiring impetus on March 2. The composer was in artistic agreement at the piano and contributed three of his piano compositions, Jazz Etude, Scherzino and Romance.

The appearance of Catherine Hatch and Mary McKee in duo piano numbers was a feature of Mu Phi Epsilon's fourth morning musicale on February 23. The professional pair played as one. Debussy arrangements of two Schumann etudes, Nash's transcription of Malaguena (Lecuona) and Miss Hatch's arrangement of Scarlatti's Hunt. Other participants were Mrs. H. Lewis Hess, contralto, and Margaret Dietrich, pianist.

Lucile Vogel-Cole, pianist; Caroll Cole, violinist, and Catherine Wellemeyer Farley, cellist, elated a responsive audience on February 21 with the Tschaikowsky trio, op. 50. Mrs. George Cowden, soprano, projected Adieu, forêts from Jeanne d'Arc (Tschaikowsky), Three Birds (Cui) and The Skylark (Gretchaninoff) with artistry.

C. C. B.

Opera Continues Its Potent Hold On Imagination of American Public

W. Fuller Melhuish, Director of New York Opera Association, Tells of the Accomplishments of His Organization

W. Fuller Melhuish, director of the New York Opera Association, Inc., believes that opera and the giving of operatic performances are developing keen interest for the general public of America.

"Evidences," he said, "include the success of the Save-the-Metropolitan drive last year; the spectacular summer run of opera at the New York Hippodrome, and the sponsoring by a cigarette company of coast-to-coast broadcasts of fourteen Metropolitan Opera performances during the present season."

In response to inquiries from his visitor, Mr. Melhuish briefly related the history of the organization which he heads.

Early in 1932 this company began to function as a private enterprise for the purpose of extending aid to the singing artists of the Chicago Civic Opera Company, whose positions and savings had been lost in the crash of Samuel Insull's utilities empire.

"During the two seasons previous to its disbanding," Mr. Melhuish continued, "the Chicago Civic Opera Company had broadcast over the radio to an extensive audience and it was natural that our new organization should first endeavor to continue this program. Accordingly, arrangements were made with the officials of WOR.

"A complete operatic organization was then assembled under the name of the New York Opera Association, with the administration office located in Carnegie Hall, New York.'

OPERAS ARRANGED FOR BROADCASTING

"On October 4, 1932, the first grand opera performance specifically arranged for radio presentation was given by this company, and we have since sent out such broadcasts without interruption.

"Further facts in connection with our company which may be of interest to your readers, are that seventy artists, on an average, are employed for each radio performance, making one of the largest ensembles in any single radio feature; over 300 artists have been given employment in these operatic broadcasts during the seventy-eight consecutive weeks of our existence to date; audiences in the studios count up to more than 6,000 people who have witnessed these performances, and over 40,000 communications have been received which have resulted in extra professional engagements for the artists of the company; all performances are announced from one to two weeks in advance, and there have never been any changes or "switches" in cast or opera from the schedule.

"The popularity of these broadcasts has grown to such an extent that it has become necessary to establish a waiting list of from six to eight weeks in advance for those desiring to witness the performances in the studios, which are on Broadway, New York, across from the Metropolitan Opera House.

AN EXTENSIVE REPERTOIRE

"During this record season for consecutive operatic performances, twenty-five operas have been put on the air, including three novelties which were given their first radio performances in this country."

The list comprises: Carmen (six times), Aida (once), Romeo and Juliet (seven times), Il Trovatore (four times), Faust (five times), Rigoletto (six times), Lakme (six times), Cavalleria Rusticana (five times), Martha (three times), Mefistofele by Boito (once), Tales of Hoffmann (four times), Das Rheingold (once), Tannhäuser (once), Lucia di Lammermour (three times), Barber of Seville (once), Mignon (three times), Don Pasquale (once), Manon (five times), Mireille (twice), Dragons de Villars (twice), and Pagliacci, Chimes of Normandy, Bohemian Girl, and Marie Magdeleine, all given once.

"It has been the policy of the company," according to Mr. Melhuish, "to have the operas sung in the language written by the composer, although experiments have been made where good English translations have been available. The public reaction from all parts of the country and from citizens of many national extractions, would be interesting to those engaged in the controversy for and against the singing of grand oper in English.

"However, what I wish to emphasize, and what I think the history of our organization shows, is that opera and serious music is in popular demand for the masses of this country.

"The New York Opera Association is now incorporated to carry on its work in a larger way, and to continue its stimulation of higher musical culture in America. It is also well to bear in mind that opera is one form of entertainment in the field of music that gives employment to many, including orchestral musicians, chorus singers, soloists, conductors and ballet dancers."

B.

Delta Omicron Sorority Conventions in April

In April the four provinces of National Delta Omicron Musical Sorority (Mrs. Neil Wright, president) will hold two-day conventions in different states. Alpha Province (Lucille White, president) is to meet at the Cincinnati (O.) Conservatory of Music on April 13 and 14. Beta Province (Cherrie Leadbeter, president) will convene in Detroit, Mich., on April 6 and 7. Gamma Province (Louise Wood Edwards, president) unites in Denver, Colo., on April 8 and 9. Delta Province (Vivian Reiber Low, president) will hold its meeting at Illinois Wesleyan University School of Music, Bloomington, with Sigma Chapter acting as hostesses, on April 13 and 14. Mrs. Wright, the national president, will be piano soloist at the Alpha Convention. She is also scheduled for a concert in Chicago this month.

The national officers of Delta Omicron are Mrs. Wright, president; Mrs. Edrine Francis, vice-president; Bessie Covert, secretary; Bernice Brown, treasurer; Orma Weber, musical advisor; Clara Keck Heflebower, editor; Eleanore Seidenbecker Otis, alumnae editor, and Agnes Hollander, librarian.

Moiseiwitsch Coming to America Next Fall

Benno Moiseiwitsch will return to this country next October for a tour of ten weeks. During his two years' absence from America the pianist has played extensive series of concerts in the Orient, Australia and South America. One of the highlights of this itinerary was his appearance with the Shanghai Municipal Orchestra, and he was principal soloist in the celebration of the Brahms Centenary in Shanghai. Before coming here Mr. Moiseiwitsch's schedule calls for a number of appearances in Great Britain.

Lilias Mackinnon on West Coast

Lilias Mackinnon, English pianist and lecturer, at present touring the West, appeared in a recent recital in Seattle, Wash. After her engagement at the Women's University Club there, Miss Mackinnon gave a series of lectures in Kamloops, Bellinghman, and Seattle. These consisted of a lecture on The Secret of Musical Memory, a lecture-recital on Russian music, a lecture for young people, Memory for Music and other Things, one on Practice and Memory Playing for the Junior Music Club, and a course of four on How to Memorize Music. Miss Mackinnon has been engaged to return to America in the fall.

Edgar Nelson Honored

Edgar Nelson, director of the Chicago Conservatory and conductor of leading Chicago choral organizations, completed his twenty-fifth year as organist and musical director of the First Presbyterian Church (Oak Park) on February 25. In celebration

EDGAR NELSON

of the event, a reception was tendered Dr. Nelson on February 28. In the weekly Church Bulletin the following tribute appeared: "During the past quarter of a century, Dr. Nelson has brought the musical portion of the service to a remarkably high plane. He is more than a master of the fine organ at which he presides. He has a flair for suitable and reverential music, which has contributed greatly to the worshipful atmosphere of the sanctuary, and which, in interpreting the hymns and classics of the church, emphasizes the inspiration and helpfulness of our services to a high degree."

Born and educated in Chicago, Dr. Nelson has achieved distinction as an organist and conductor. In addition to his work as director at the Chicago Conservatory, he holds various positions, including the directorship of the Apollo Musical Club, the Chicago Sunday Evening Club and the Marshall Field Choral Society. He was decorated with the Order of Vasa by the King of Sweden in 1920. Last year the Wesleyan University at Bloomington, Ill., conferred on him the degree of Doctor of Music, *honoris causa*.

Greenwich School Hears La Forge-Berúmen Artists

A concert was given at the Greenwich House Music School, New York, on February 23, under the direction of Frank La Forge and Ernesto Berúmen. The artists heard were Orsola Pucciarelli, coloratura soprano; Harrington van Hoesen, baritone; Harold Dart, pianist, and Mr. La Forge. Miss Pucciarelli sang an aria and a group of songs with poise and brilliance. Throughout her singing there was purity of tone and interpretative flair. Mr. van Hoesen has a voice of velvety texture which he applied intelligently and artistically to all of his selections. Mr. La Forge played the accompaniments in his usual masterly fashion. Mr. Dart proved a pianist of sterling worth, playing with responsiveness of mood and technical proficiency.

G.

Recent Activities of Charles Haubiel

Charles Haubiel played piano numbers from classic and romantic literature as well as some of his own music on February 18 at a musicale given by Mrs. John Martin Shaw at her New York home. Edward Swain sang. On February 23 Mr. Haubiel was presented in a lecture-recital at New York University before Dr. Hollis Dann's chorus class and the faculty of the department. Mr. Haubiel played his Variations, tracing the development of music from plain chant to atonality.

National Society of Music to Present Concert

A gala concert will be held in Madison, N. J., on March 23 at the high school auditorium, the first in a series that the National Society of Music, New York, is sponsoring throughout New Jersey and Long Island towns—part of a nationwide campaign which Nathan Mattlin, president of the society, and H. Bluestone are presenting. The artists include Taylor Gordon, colored tenor; Karen Olson, American mezzo-soprano, winner of a fellowship at the Juilliard School of Music and pupil of Mme. Marcella Sembrich; Sandu Albu, Roumanian violinist; Sergius Kagen, pianist, and the Willem Durieux String Quartet. Part of the proceeds of this concert is to go to the Madison Settlement House.

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Music Notes From Coast to Coast

AKRON, O.—Francesco B. De Leone presented his pupil, Clifford Smiley, thirteen-year-old pianist, in recital at the First Baptist Church Auditorium on February 22. The youthful performer played music by Karl Philip Emanuel Bach, Beethoven, Chopin, Lavallee, Liszt, Debussy and Scott and a polonaise by Mr. De Leone. He showed natural talent and careful cultivation. K. S. L.

BERKELEY, CAL.—The University of California Symphony Orchestra (Modeste Alloo, conductor), Ethel Luening, soprano, the University Treble Clef Club and Glee Club (directed by Ian Alexander) gave a pretentious program at the Men's Gymnasium on February 11. The overture to Coriolanus (Beethoven), overture to Oberon (von Weber) and Academic Festival Overture (Brahms), were offerings by the orchestra alone. In the Song of Fate the two large choruses were introduced, both organizations singing the long score without notes. In Poeme de l'Amour et de la Mer (Chausson) and Lines to Francesca (Inferno, Canto V) by Albert Elkus, San Francisco musician and composer, Mrs. Luening's beautiful voice was heard in the solo portions, which were treated as an integral part of the compositions concerned but which stood out nevertheless as lovely bits of vocal painting. Mr. Elkus' composition was characterized by the modern idiom, discreetly used with a delightful flow of melody. Dr. Alloo, professor of music at the University of California, deserves praise for bringing the symphony orchestra of young players to such a high point of performance in the second concert of its eleventh season.

The Parlow Penha Piano Quartet gave the fifth concert of its first series at Mills College on February 21, in the Hall for Chamber Music. The personnel of this excellent organization is Ralph Linsley, piano; Kathleen Parlow, violin; Abraham Weiss, viola; Michel Penha, cello. The program was as follows: quartet in B flat, op. 41, Saint-Saëns; Divertimento in E flat for string trio, Köchel, No. 563, Mozart; quartet in A minor, Joaquin Turina.

Piano pupils of Margaret Conklin Covey appeared in a studio recital on February 17, and Ethel Long Martin's piano class was heard on February 16. A group from Mrs. Thomas Griffith, Jr.'s piano class played the same night at the Chapel of the Chimes, Oakland.

The Twilight Musicale Series of the Berkeley Women's City Club presented Barbara Zoph, violinist, and Raymond Foote, pianist, on February 18.

An Afternoon at Versailles was the title of a program offered by the Etude Club on February 19, under the direction of Mme. Sofia Neustadt. The music was furnished by a string ensemble and consisted of excerpts from French operas of the seventeenth century. Virginia Mulholland, harpist, and Gertrude Yost, pianist, assisted the following soloists: Mildred Farley, Dorothy Gillespie Knowlton, Mrs. A. B. Knott, Mrs. Millen Johns and Mrs. John Mitchell. Mrs. W. M. Park and Virginia Russ appeared in dance numbers.

The Berkeley Piano Club presented a program by Miriam Sellender, soprano, accompanied by Margaretha van Lobensels; Grace Jones and Marjorie Legge, pianists, and Laurine Palmer, cellist, at its February meeting, of which Mrs. Orrin Kip McMurray was chairman.

Elwin Calberg introduced his piano class in recital at the home of Mrs. William Stewart Dinwiddie on February 10, the seventh musicale of the season. Those playing were Eleanor Mott, Marcia Tice, Marian Coleman, Ethyl Derby, Muriel Hammel, Gale Kind, Eleanor Hall and James Rideout.

Elizabeth Simpson featured the following professional pupils in her seventh playing class this season: Jean Gray, Mary Robin Steiner, Stella Howell Samson, Mildred Turner, Evelyn Ramberg and Doris Olsen Howard. M. R.

COLUMBUS, O.—As the four local series of major concerts approach the finals, important artistic affairs given regularly every season by local talent are taking place in rapid succession. Of the three opera clubs, the first to give its "annual" was the Columbus Club. In the auditorium of the new Bexley High School, this group presented Humperdinck's Hänsel and Gretel on February 22 and February 24. The cast of characters was as follows: Hänsel, Laura Mai Burns; Gretel, Mary Van Fossen; Mother, Virginia Braun Keller; Father, Nason Oldham; Sandman, Alice Laughridge Heiston; Dew Fairy, Rosalind Packer McNamara; Witch, Regina Herkenroder. The production was directed by Edwin Stainbrook, with two-piano accompaniment by Louise Miller Yost and Willard Ewing. Doro Smith was manager.

Under the same management, Agnes Wright and Eldon Howells, Columbus pianists, offered a distinguished duo-piano recital in the same auditorium on March 1. This was their third yearly two-piano program and was attended by an audience which fully appreciated the refined style and improved tone work manifested on this occasion. The considerate give-and-take of correct ensemble was ever present. This team gave works of Zipoli-Andersen and Scionti, Bach-Grainger, Grainger, Arensky, Saint-Saëns, Debussy, Ravel and Homer Simmons, the last-mentioned represented by Phantasmania in Mr. Howells' own arrangement for this medium.

The Jorg Fasting Ballet, elaborately staged in the same newly popular place, is another annual event which never fails to draw a large crowd. Mr. Fasting himself took a prominent part and was ably assisted by Gilbert Ervin, *premier danseur*, Dolores Goodman, *prima ballerina*, Alberta Ward, solo dancer, Gwen Kagey, solo character dancer, and a large *corps de ballet*. Abram Ruvinsky accompanied at the head of his Little Symphony. The performance was, as usual, of professional excellence. H. G. D.

FORT WORTH, TEX.—The third of the season's presentations by the Fort Worth Civic Music Association was a recital by Mina Hager, American mezzo soprano, in her first appearance in the city. A voice of natural beauty is reinforced by sensitive artistic concepts and dynamic physical and mental vitality. The program was not fortunately selected to exploit these merits, but, though under the further handicap of offering only a single group in English, was well received by a friendly audience. Marian Douglas Martin, of this city, played irreproachable accompaniments.

The Vienna Choir Boys were presented by the choir of St. Patrick's Church, directed by W. J. Marsh, to a large and enthusiastic audience. The customary program of liturgical and secular music and an opera disclosed the outstanding merits of the work of these boys. They were in exceptionally good form and reacted to the friendly attitude of the audience. In crisp enunciation of text, adherence to pitch, accuracy of ensemble and fused beauty of tone they gave an impressive choral performance.

A performance of professional qualities was given by two young musicians of the city in a joint presentation by the Fort Worth Conservatory and the Cecilian Club, when May Belle Boaz, pianist, and Eloise MacDonald Snyder, soprano, offered a program of modern music in the Woman's Club recital hall. Berry Walcutt Faguy-Cote was the accompanist.

The Pro Arte String Quartet devoted its February concert to French works, offering the Debussy quartet and the Franck quintet. Virgean England Estes was the guest pianist, and Arthur Faguy-Cote, baritone, delivered modern French songs, with Mrs. Faguy-Cote at the piano. Both the chamber works, though heard for the first time in the city, were warmly applauded. E. C. W.

GRAND RAPIDS, MICH.—Roderick White, violinist, native of this city but now of Santa Barbara, Cal., was the soloist at a concert given in the Civic Auditorium by the Grand Rapids Symphony Orchestra (Karl Wecker, conductor). He received an enthusiastic welcome. With a few exceptions it was a request program. One interesting composition was Dies Irae by Fickenscher, which because of its modernity was played again at the close of the concert to several hundred people who elected to remain for the repetition.

A brilliant finale to the East Congregational Church course held in the Civic Auditorium was the piano recital by Walter Gieseking. He is a musician's pianist, and his playing of Bach, Beethoven, Chopin, or Ravel is equally satisfying. The committee announces a course for 1934-35.

The Schubert Club, male chorus of eighty voices, and the Cantando Club of young business and professional women, with Haydn Morgan directing both, gave a concert in the Civic Auditorium. Mrs. Alyce Lantinga and Carl Senema were accompanists. The Schubert Club also gave a testimonial concert for one of its former directors, J. Francis Campbell. Mr. White assisted with violin numbers, accompanied by Ferdinand Warner of Big Rapids, who also played a group of piano numbers, including two of his own compositions.

Two recitals have been given by the School of Fine Arts, one a faculty concert, the performers being Mrs. Peter Kleynenberg, Mrs. W. H. Wismer, Mrs. Lucille Dinsmore and Eleanor Malek, pianists; Peter Kleynenberg, cellist; William Rose, flutist; and Lynn Clark, baritone. The second was given by the dramatic department under Muriel Beebe-Smith, assisted by pupils of Dale Gilliland.

The St. Cecilia Society will present a course in the 1934-35 season, including Jascha Heifetz, violinist; Lawrence Tibbett, baritone; José Iturbi, pianist, and a quartet consisting of Grace Moore, soprano, Rose Bampton, contralto, Edward Johnson, tenor, and Richard Bonelli, baritone. The newly reorganized St. Cecilia Chorus gave its first concert in the Women's City Club, Harold Tower conducting and Mrs. J. W. Putnam at the piano. Soloists were Mrs. W. S. McMeen, soprano, and Alida VandenBerge, contralto, with Emory Gallup accompanying. H. B. R.

MIAMI, FLA.—Bertha Foster, organist at the Trinity Episcopal Church, is giving a half hour organ recital every Wednesday afternoon preceding the litany service.

The Monday evening concerts given in Recital Hall by the University of Miami Conservatory continue to be well attended. The first of the recent programs was given by a

(*Continued on page 30*)

Ornstein Giving Music Talks

Leo Ornstein is giving a series of ten informal talks on music in Philadelphia and the vicinity. His purpose is to bring to the listening public simple, non-technical explanations of many of the processes of musical composition. Mr. Ornstein improvises on themes chosen by the audience and explains their construction into the various forms. Meetings are held at the Hotel Bellevue-Stratford, Springside School, Chestnut Hill Academy, Germantown Friends School, Shady Hill School, and the Stevens School. Mr. Ornstein is a member of the faculty at the Zeckwer-Hahn Philadelphia Musical Academy.

Mildred Dilling's Current Schedule

Mildred Dilling's current schedule includes many reengagements. Recently the harpist gave her fourth annual recital at Alumnae House, Vassar College, and has been engaged for the third time by St. Stephens College. On her Southern tour Miss Dilling played her ninth annual recital at Mountain Lake Club in Florida, on March 11. On February

MILDRED DILLING
harpist, now on a southern tour.

18 she gave her fifth recital at Wesleyan University, Middletown, Conn. Recently Miss Dilling played her fifth concert at Hotchkiss School and her third for the Ethel Walker School, Simsbury, Conn., and a return engagement for the Salisbury Forum, Conn.

On February 16 she played the concerto in C on the Mozart program at the Brick Church, New York, with Dr. Clarence Dickinson, organist, and Frances Blaisdell, flutist. The evening of the same day she played at the home of Mrs. Adrian Van Sinderen in Brooklyn. On March 1 the harpist gave a lecture-recital, using her collection of old harps, at the Spence School, New York. The next day she appeared at a private musicale at the home of Congressman Merritt, Washington, D. C. On March 3 Asheville (N. C.) School heard her, and, 5, she played on the Community Concerts Course at Charlotte, N. C., a joint recital with Sylvia Lent, violinist; 7, brought her in recital on the concert course at the Daytona Beach (Fla.) Auditorium.

Southern dates, besides the ones already mentioned, include Highland Park Club, Fla., March 10; Lake Wales Women's Club, March 12; 16, a return engagement at the University of South Carolina, Columbia, a joint recital with the Glee Club of the university; Newberry (S. C.) College heard her on March 15, and on March 19 she will appear at Coker College, S. C.

Mrs. H. H. A. Beach in Boston

The choral group of the Professional Women's Club of Boston presented Mrs. Beach's The Sea Fairies, cantata, on February 26, with the composer at the piano. She also performed a group of her own piano works, including Out of the Depths. On February 19 she had the collaboration of Ruth Shaffner, soprano, and George Rasely, tenor, in her compositions, given for a club in Ardsleigh, N. Y.

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Music Notes From Coast to Coast

(*Continued from page 29*)

wood-wind ensemble, and those taking part were Joe Tarpley, pianist, Charles Staltman, flutist, Lawrence Tremblay, clarinet, Robert Reinert, bassoon, and Harold Hall, oboe. The musicale following this was given by the Aeolian Chorus. Bertha Foster is the founder and director of the chorus, but on account of her recent illness of two months, she was replaced by Adrienne Lowrie, teacher of voice at the conservatory, in this concert. Margaret Masten, harpist, and Frederick Mulvenny, baritone, were the guest artists.

A Wagner-Liszt program was given on February 12. The artists were Sarah Requa, contralto; Joe Tarpley, Hannah Asher, Evelyn Plagman Jones, Mildred Greenberg and Ellouise King, pianists; and Anna King, violinist.

Mary Cameron, pianist, gave a unique program at Recital Hall on February 19 to a large audience. Her remarks on Humor in Music brought forth laughter and applause. Her piano numbers were played with brilliance.

The University of Miami Conservatory Faculty Quartet, under the auspices of Mrs. Halsted Ritter is giving three chamber music programs. The first one was played on February 18 at the residence of Mr. and Mrs. George Mead, Miami Beach. The artists were Jane French and Robert Kistler, violins, Albert T. Foster, viola, and Walter Grossman, cello. The programs are given two weeks apart, the next one taking place at the home of Mrs. Halsted Ritter, Leafy Way, Cocoanut Grove, and the last one at the home of Mrs. Elliott Shepherd, Miami Beach. A. F. W.

MONTREAL, CAN.—The first radio performance of Mozart's sonata and fugue in D for two pianos, arranged for double string quartet by Auguste Descarries, Canadian concert pianist and composer, was given under the auspices of the Canadian Radio Commission by La Société de Musique Euterpe. Mr. Descarries' transcription evidenced sound musicianship and discriminating taste. The score is well constructed, never deviating from the solid and logical classic line of the original opus.

La Société Canadienne d'Opérette added another success to its already long list when Les 28 Jours de Clairette, vaudeville operetta in four acts, libretto by H. Raymond and Antony Mars, with music by Roger Victor, was presented recently. The two outstanding comedians were Ernest Loiselle as Michonnet and Lucile Turner as Clairette. The excellent cast also comprised Charles Goulet, C. E. Brodeur, Lucie Mitchell, Georges Dufresne, Emile Cartier, Luc Gearmy, Fabiola Hade, Napoléon Roy, Louis Avila, Georges Toupin and Jeanne Lavigne. The orchestra was under the direction of Albert Roberval. E. C. N. L.

NEWARK, N. J.—With Artur Rodzinski conducting, the Cleveland Orchestra appeared in concert on February 14 at Rutgers University, under the auspices of the music department. Beethoven's Leonore overture, the symphony No. 1 of Brahms, and compositions of Wagner, Richard and Johann Strauss comprised the program.

The Newark Civic Symphony Orchestra (Philip Gordon, conductor) gave a free public concert on February 15 at Columbia High School, South Orange-Maplewood. David Barnett, pianist, was the capable guest artist, playing Mozart's concerto in D minor with musicianly finesse. The concert was under the auspices of the Women's Club of Maplewood and the Essex County CWA organization.

The Montclair Art Association, in cooperation with the CWA, presented an orchestral concert on February 12 at the Montclair Art Museum. Chester Barclay conducted the orchestra.

Mary Cecilia Lochren, coloratura soprano, gave a recital on February 11 in the Hartridge Auditorium, Plainfield. One of her songs was Star Dust, with words by Jean Carter Cochran of Plainfield, author and poet. The music is by Rhea Silberta of New York, Miss Lochren's teacher, who accompanied her at the piano.

Sascha Jacobsen, violinist, was guest soloist on February 26 at the concert given in the high school by the Plainfield Symphony Society. He played the Saint-Saëns concerto in B minor. With Louis K. Bostelman conducting, the orchestra performed Mozart's Magic Flute overture.

Frances Hall and Rudolph Gruen, pianists, gave an excellent and enthusiastically appreciated two-piano recital in Xavier Auditorium at the College of St. Elizabeth, Morristown, on February 18.

Alois Havrilla, radio announcer, offered a recital of folk-songs before the Englewood Women's Club on February 26. Constance Havrilla, his daughter, appeared on the program in a series of dances.

The Bayonne Symphony Orchestra opened its fourth season with a concert on February 25 at the Junior High Vocational School. Nunzio Pinturo conducted. Dolores Gill, soprano, and Florence Hendrickson, contralto, residents of Plainfield, were the assisting artists. Wayside Scenes, a suite in four parts, composed by J. Eugene Joyner and orchestrated by Madeline Hobart Eddy, both members of the orchestra, was on the program.

Lotte Lehmann, soprano, was introduced in recital on February 28 at Montclair High School by the Unity Institute.

At the concert of the Elizabeth Symphony Orchestra on February 27, August Geisler, concertmaster, played the Beethoven D major concerto on a Stradivarius once owned by Joachim.

The Princeton Concerts Committee brought José Iturbi in a piano recital on February 26, and the London String Quartet on March 8.

Rose Bampton, contralto of the Metropolitan Opera, made her first appearance before a New Brunswick audience on February 27 in the fifth concert of the Rutgers University series. Her program included two arrangements by Percy Grainger, a group of songs by Grieg, Reger, Korngold, Dvorak and Strauss, another group of French songs, an aria of Rossini, and compositions by Carpenter, Purcell and Bishop.

Entering its eleventh week of CWA free public concerts, the Newark Civic Symphony Orchestra played a concert on February 28 in the Nutley High School. Philip Gordon conducted the program.

On February 24, Uday Shan-Kar appeared in concert in the Y.M.-Y.W.H.A. Music Series in Newark. He was accompanied by native musicians and his dancing partner, Simkie.

The Y.M.-Y.W.H.A. Lyceum here presented the Medoff Family in an evening of songs and skits on February 25.

Jacqueline Salomons, violinist, appeared in the Y.M.-Y.W.H.A. Pop Series at Newark on February 28, playing with genuine artistry the Tartini Trille du Diable, the Mozart D minor concerto, the Tzigane of Ravel, and a group of Kreisler arrangements. Genia Luboshutz accompanied Miss Salomons. M. S-W.

OKLAHOMA CITY, OKLA.—José Iturbi, Spanish pianist, the fourth attraction in the All-Star Concert Series, gave a concert on February 10 at the Shrine Auditorium to a large and enthusiastic audience. Iturbi is a pianist of superb musicianship and his playing of the Liszt Transcendental Etudes was an amazing example of piano playing. His naive manner won his audience at once and he was recalled for seven encores.

The Ladies' Music Club presented local artists in an interesting program of chamber music at the Hotel Biltmore on February 21, arranged by Mrs. George Forsythe. The music comprised a trio for flutes by Kuhlau, the Saint-Saëns, op. 14 for string ensemble, and the Grieg, op. 36 for cello and piano. The latter was played by Mr. and Mrs. Milton Dietrich of the State University.

The oratorio Hora Novissima by Horatio Parker was presented at the University of Oklahoma on February 27 by the Choral Union and the University Symphony Orchestra, under the direction of Prof. R. H. Richards. Soloists were Frances Atwater Lindloff, soprano; Elizabeth Klein, contralto; Earl Virden, tenor; Adrian Wynoble, baritone.

Flotow's Martha, was presented in a creditable manner last week by the Festival Opera Company of Chicago in coöperation with the Central High School Orchestra and Chorus. Eva Lee, head of music at the school, trained and directed the chorus. Floyd K. Russell, conductor, who sponsored the project, is to be commended and received warm praise from members of the opera company.

On March 5 the Manhattan String Quartet gave a concert at the College at Chickasha. This was the fourth event in the Fine Arts series for students.

The annual convention of the State Federation of Music Clubs will take place in Oklahoma City on April 26, 27 and 28. The date was changed in order that visitors might have the opportunity of hearing Lawrence Tibbett, who sings here on April 27. F. P. H.

SALT LAKE CITY, UTAH.—The Mormon Tabernacle was the scene of a Wagnerian concert in February. The program commenced with the Die Meistersinger overture and included Hail, Bright Abode and the Pilgrim's Chorus.

E. Robert Schmitz, pianist, appeared at Kingsbury Hall, University of Utah campus, in concert on March 5.

More than fifty schools throughout the intermountain states will participate in the music contests being arranged for May by the B.Y.U. of Provo. The affair is to be in the nature of a music festival.

Another music festival will be held in the Mormon Tabernacle on June 9, under the auspices of the Mutual Improvement Associations of the Mormon Church. Noble Cain of Chicago is to conduct the combined choruses of 3,000 voices.

The Salt Lake City schools are arranging a music festival for May 23, 24 and 25, to be held in the Mormon Tabernacle. F. L. W. B.

SAN DIEGO, CAL.—The recital of Josef Lhevinne given February 9 on the Amphion Course drew one of the largest and most enthusiastic audiences of the season. The pianist offered a masterly program which included the twenty-four preludes of Chopin, presented with a poetic and imaginative power which drew his hearers into close accord with the beauty of the music. Impressive performance was also given a Mozart sonata, two Brahms intermezzi and two Debussy numbers, in which the artist combined a marvelous technic with a wealth of temperamental appeal.

The Los Angeles Philharmonic Orchestra (Dr. Otto Klemperer, conductor) played its third San Diego concert on February 16 at the Savoy Theatre. A splendid reading was given of Debussy's La Mer. The symphony No. 3 (Eroica) of Beethoven filled the second half of the program.

The Student Concert Guild introduced as soloists on February 19 Leonore Dresser, soprano, and Margaret Ellen Talbot, violinist. Two of the guild's talented pianists, Viva Crise and Martha Marrs, also appeared in duets. Miss Dresser, from the studio of Mrs. F. S. Bagg, sings with warmth, tonal quality and interpretative skill. Her smoothness of tone in Caro Mio Ben of Giordani, was well contrasted with the dramatic breadth of Ah Love but a Day of Beach, and the vivacity of The Sleigh by Kountz. Ashleigh McIntosh supplied excellent accompaniments. Miss Talbot from the Keeney School of Music, playing with Charles Shatto at the piano the sonata in C minor, for violin and piano, of Grieg, displayed a gratifying technical facility and grasp of her material. The pianist gave valuable coöperation. In the three Tausman numbers, performed from memory, Miss Talbot was also effective. She played as an encore a prelude by Russell Keeney, concertmaster of the San Diego Symphony Orchestra. H. B.

VANCOUVER, B. C.—The B. C. Electric Glee Club (Andrew Milne, conductor) gave an enjoyable concert on January 30 in the Hotel Vancouver. The assisting artists were Mrs. Burton Kurth, contralto, and Kenneth Ross, pianist.

On February 2 Vancouver welcomed the appearance of the Wiener Saengerknaben under the able leadership of Hans Von Urbanek. The audience keenly appreciated the maturity of performance and the irresistible spontaneity of expression evinced by the lads, particularly enjoying the Offenbach comic operetta Wedding by Lanternlight. Both the afternoon and the evening concerts were well attended.

The program offered by the Philharmonic Club in the Hotel Vancouver on February 5 served to introduce to local concert-goers a new vocal group, the Kerrisdale Ladies' Ensemble, who acquitted themselves with success.

Vancouver is becoming more and more symphonically minded and the concert of February 4, with its capacity house and hundreds unable to gain admittance, proved how firmly the orchestra has entrenched itself in the affections of the citizens. Featuring excerpts from the music dramas of Richard Wagner, a departure into the realms of a hitherto neglected composer here, the organization under the able leadership of Allard de Ridder gave a magnificent performance. The program included Wagner's overtures to Rienzi and The Flying Dutchman, his Lohengrin Prelude and the Prelude and Finale to Tristan and Isolde; the Nutcracker Suite of Tschaikowsky and his 1812 Overture.

The Mozart Trio, composed of Richmond Hyslop (first violin) Abram Charkow (second violin) and Clifford Laidler (piano), made a successful début before a large audience in the Hotel Georgia. The trio was assisted by L. W. Lorimer, tenor.

The Strand Theatre was the locale chosen by the Lion's Club of this city in which to present its seventh annual concert on February 16. Those contributing to the enjoyment of the occasion were the Vancouver Symphony Orchestra (Mr. de Ridder, conductor) the Lions Glee Club (Harry Nanson, conductor) and Mrs. Blythe Taylor Burns, soprano, of Los Angeles. The orchestra was heard in the overture to Nicolai's Merry Wives of Windsor, the prelude to Wagner's Lohengrin, the Sibelius tone poem, Finlandia (assisted by the Male Choir), Edward German's three dances from King Henry VIII Suite and the *andante cantabile* from Tschaikowsky's String quartet, op. 2. The Glee Club sang compositions by Bach, Armstrong Gibbs, Hatton, Coleridge-Taylor and Victor Herbert. Mrs. Burns offered the Dove Sono aria from Mozart's The Marriage of Figaro and the aria Plus grand dans son obscurite from Gounod's The Queen of Sheba, the orchestra acting as accompanist.

Phyllis Cook, promising young pianist, was heard in recital on February 15 at the Hotel Vancouver.

Woman's Musical Club activities for February included two afternoon recitals. On February 1 the soloists were Annabel Fraser MacKenzie, contralto, Eileen English, soprano, Phyllis Ward, pianist, Una and Joy

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Calvert, pianist and violinist. The Brahms waltzes were again the prominent feature of the February 15 concert. They were interpreted by a mixed quartet and pianist.

The first concert of the New Deal series presented Marguerite Bitter, pianist, and Mary Teitsworth, soprano, both of Los Angeles, in recital on February 13.

The University of B. C. Musical Society chose the Mikado for the ninth annual presentation of comic opera, with C. Haydn Williams as producer. The cast included Eleanor Walker, Alice Rowe, Jean Fraser, Margaret Atkinson, Ellis Todd, Callum Thompson, Arthur MacLeod and Gordon Heron in the principal parts. The opera was given on February 21, 22, 23 and 24 in the University Theatre. A. A. F.

VICTORIA, B. C.—Grouped about the stage of the Shrine Auditorium in informal and colorful attitude, clad in appropriate costumes, the Meistersingers of Victoria, a male choir of twenty-five voices under the leadership of Frederic King, completely conquered their audience in their initial bow to this city. Assisted by four local singers, the choir interpreted operatic excerpts, choruses from light opera and many four-part songs with outstanding success.

The Vancouver Symphony Orchestra (Allard de Ridder, conductor) again visited Victoria and gave a splendid concert before a capacity house in the Royal Victoria Theatre. The successful experiment of incorporating local string and brass instruments with the visiting orchestra added much to the enjoyment of the occasion. The program was a replica of that given the preceding afternoon in Vancouver.

The Sunday Twilight Recital series at the Metropolitan Church continues with interesting diversity of program material. On February 3 the concert was given by the Philharmonic Orchestra assisted by Merle North, soprano.

The first in a series of concerts introducing talented Californians to Pacific Coast audiences brought Mary Teitsworth, vocalist, and Marguerite Bitter, pianist, both of Los Angeles. A large audience congregated in the ballroom of the Empress Hotel on February 15 to attend the recital.

The Musical Art Society (president, Mrs. W. A. Jameson) has launched its 1934 season. The senior society has sponsored two concerts during February. The evening recital presented Gwendoline Harper and Edgar Holloway in a two-piano recital assisted by Jacqueline Rosial, soprano. An unusually large audience attended and well rewarded the performers. The Wednesday afternoon recital offered Isabelle Pike, pianist, and Mrs. W. H. Wilson, soprano, as soloists. Mrs. J. O. Cameron was the guest speaker, and Helen Harris and Henry Worthington were heard in the Quarrel Scene from The School for Scandal. The regular monthly meeting of the Junior Musical Arts was held on February 9. Mme. Eva Baird addressed the club, choosing Beethoven and Mozart as her subjects; Muriel Thompson was the guest singer. Three short talks on Coleridge-Taylor, Elgar and Teresa del Riego were given by Edward Parsons at the Junior Musical Arts' February program. Dorothy Parsons, soprano, sang soli illustrative of each composer's works.

First United Church Choir (W. C. Fyfe, conductor), presented Coleridge-Taylor's romantic cantata Tale of Old Japan on February 20 in the church auditorium. Soloists were Marjorie Watson, Mona Bradford, Frank Spooner and F. J. Mitchell.

A. A. F.

WHITE PLAINS, N. Y.—The White Plains Choral and Symphonic Society (Caroline Beeson Fry and Louis Green, conductors) gave a concert in the large auditorium of the County Center on February 23. Winifred Cecil, soprano, sang the solo part in Debussy's The Blessed Damozel, for women's chorus. Miss Cecil was also heard in a group of soli, winning hearty applause for her beautiful voice and artistic style. Benjamin C. King was an excellent accompanist. William Mercer, baritone, was soloist with the men's chorus in Grieg's Landsighting. Wagner and Beethoven orchestral overtures and Bach choruses from the B minor Mass completed the program.

Donato Colafemina, tenor, gave a recital at the County Center on February 28, under the auspices of the Blind Art Shop of Larchmont. An audience which had braved storm and icy roads received him enthusiastically. Ann Berger, violinist, and Ruth Leaf Hall, pianist, assisted.

Sunday evening concerts in the Little Theatre were given on February 25 by Camillo Pagano, tenor, Charles Immerblum, pianist, and Santo Caserto, violinist; on March 4 by Henry Ebeling, tenor, Louise Johnston, accompanist.

Naughty Marietta was presented by the Contemporary Club at the high school on March 2 and 3. Splendid performances were given with Madge Cowden, Floyd Sherman, Mr. Mercer and others in leading rôles.

The Italian Choral Society (Sandro Benelli, director) from Casa Italiana in New York gave an excellent program under the auspices of the Corriere dell' Hudson in Yonkers on March 4. Francesco Losavio, tenor, and Alba Novella, soprano, were soloists. The second half of the program was given by the Little Symphony (Raffaele de Riggi, conductor).

Edgar Fowlston has been elected president of the Westchester Choral Conductors' Association.

John Warren Erb of New York was the guest conductor at the Westchester Chamber Music Society's meeting on February 25. A string quintet of Westchester musicians included Mary Louise Gale and Rocco Giglio, violinists; Jack Beck, viola; Marion Morehouse Henry, cello, Thomas Jacob Hughes, piano. E. H.

WINNIPEG, CAN.—The third concert of the season by the Winnipeg Symphony Orchestra attracted a large audience to the Auditorium on February 4. Opening with Smetana's overture to the Bartered Bride the orchestra next gave a good performance of Beethoven's fifth symphony. Later on, in marked contrast to the symphony, the string section of the orchestra played the Holst Ostinato from St. Paul's Suite and another example of this type of work, Ostinato for double stringed orchestra composed by Bernard Naylor, conductor. A pleasing incident occurred at this point when the members of the orchestra laid down their instruments and joined the audience in applauding their leader. Accompanied by the orchestra Gertrude Newton delighted the audience with her delivery of Ah! fors e lui from La Traviata.

The Paris Instrumental Quintet, consisting of flute, harp, violin, viola and cello, appeared before the Women's Musical Club in the small hall of the Auditorium on February 5. All problems of balance and blend were capably solved by these musicians, and the appreciation of the audience was intensified by the novelty of the works having performance.

February 12 was a day to be remembered by lovers of chamber music when an audience of nearly 3,000 listened to a program exquisitely performed by the London String Quartet in the Auditorium.

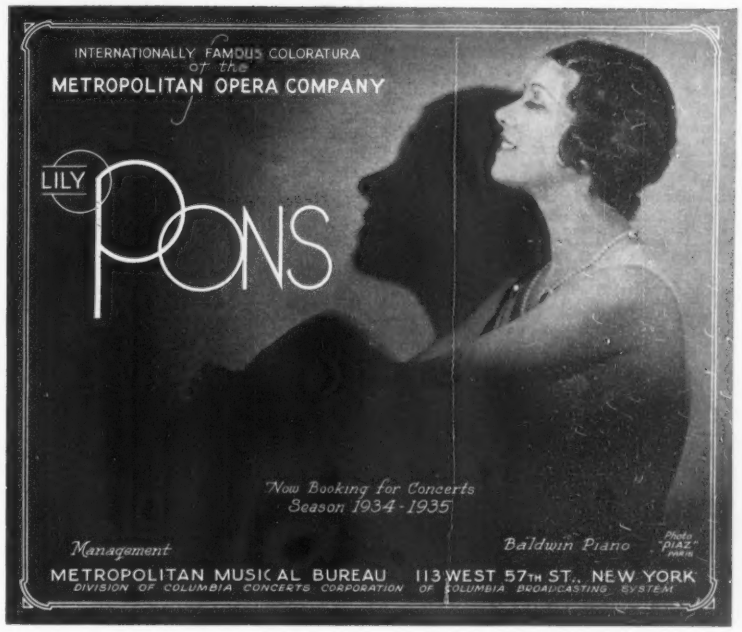
Following its annual custom ,the University of Manitoba Glee Club presented the Mikado for three nights and a matinee during the second week of February. Trained and directed by Mrs. Claude Sinclair and Roland Gibson, these young amateurs were heard by crowded houses. During the same week local artists performed the Belle of New York in the Walker Theatre, having given their time and talents for the benefit of the Back to the Land Association with fine results and response from the public.

Agnes Kelsey, a resident soprano, gave a recital in the Music and Arts Hall on February 17. Commencing with the Charpentier aria Depuis le jour from Louise, Mrs. Kelsey also sang groups of French, German and English songs, adding three encores for good measure. Both recitalist and audience manifested warm appreciation for the fine work of Mr. Naylor as accompanist.

Mr. Naylor and John Waterhouse, concertmaster of the Winnipeg Symphony Orchestra, joined forces on February 22 in a sonata recital for piano and violin. The response of the audience which filled the hall amounted to an ovation. Here was added proof that there is a quality of spirit in certain pianists which preordains them to be perfect accompanists.

On February 25 the Winnipeg Symphony Orchestra presented a program consisting principally of works by Richard Wagner. Assisting as soloists were Mrs. Kelsey and J. Roberto Wood, baritone.

About 3,000 men and women listened to a recital in the Auditorium by Roland Hayes, Negro tenor, on February 26. This was the sixth celebrity concert in the present series directed by Fred M. Gee. Percival Parham accompanied. A. C.



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Paris Hails Premières of Modern Works

(*Continued from page 5*)

Sunday seance gave Lola Bobesco a rousing ovation for her masterly work in the "world's premiere" of Stan Golestan's Rumanian concerto for violin and orchestra. The concerto will be mentioned later. Lola Bobesco is a twelve year old violinist (first prize of the Paris Conservatoire in 1933) and not only remarkable in point of mere fiddling, but also as an interpreter. Her tonal, expressive, and technical equipment is admirable, and her simple manner altogether engaging. I shall look forward to hearing her again. She was taking her ninth recall as I left the hall. Paray conducted.

AMONG THE PIANISTS

Under the auspices of the Philharmonic Society of Paris, Artur Schnabel gave an evening of Beethoven sonatas in the Salle Gaveau. I have the impression that this was Schnabel's first appearance here, though I do not know. At any rate, the hall and stage were so packed you almost had part of the audience inside the piano. And what a success it was. Not that Schnabel comes up to my notion of the perfect pianist *per se* or that I am in love with his tone and so on, but he certainly does know how to keep the interpreter in the background and hold attention to the interpretation. In this he excels and even though he is inclined to be analytical about his Beethoven, the things he made his Ludwig say and sing were memorably beautiful and precious. His list comprised the D major, op. 28; A flat major, op. 110; E minor, op. 90; G major, op. 14, No. 2; and the C minor, op. 111.

A concert of two-piano music was given by Aline Van Barentzen and Janine Weill, in the Gaveau Hall. These ladies played into each other's hands with grace and distinction. Vibrating as one they made happy work of pieces by Bach, Mozart, Schumann, Schumann-Debussy, Louis Aubert, Florent Schmitt, Suzanne Demarquez, Ferroud, Harsanyi, and Manuel Infante.

OTHER CONCERTS

At recent meetings of the Université des Annales, Teresina showed the folks all about Spanish dancing,—boleros, fandangos, sardanas, tangos, and so on, casting quite a spell over the lookers-on by giving them a charming combination of sparkling eyes, pretty smiles, insinuating castanets, colorful costumes, and captivating movement.

At the American Women's Club, Adelaide Eakin, soprano, gave a pleasurable program of Handel, Mendelssohn, Schubert, Dvorak, Strauss, Rachmaninoff, Bachelet, Woodman, and Campbell-Tipton. Valentin Pavlovsky was at the piano, and I think I have already remarked in this place on the lovely quality of Madame Eakin's voice and the artistic manner in which she uses it. What with this enjoyable singing in front of me, and Emma Eames on the right and Mary Garden on the left side of me, I had an unusually good time.

Other notes: Marie Panthès gave the second of her four lecture recitals on Chopin; works of Marcel Mihalovici and Tibor Harsanyi were performed at Maurice Servais' last lecture-concert; and the cast of Strauss' Bat, which Max Reinhardt some time ago mounted at the Pigalle Theatre, has been changed and improved to include Marthe Nespoulous in the rôle of Rosalinde, Jacqueline Francell in that of Adele, and Charles Friant in that of Alfred.

OPERATIC ASPIRANTS

Scenes from opera were given in the hall of the Russian Conservatoire by students of the opera class of which Prince Serge Wolkonsky is director. The evening disclosed some good voices, interesting talents, and the results of sagacious training. From Rigoletto, the second act was done by voice pupils of Prof. W. Bernardi: Louisa Gonzales del Pino, Mlle. Caplan, MM. Pochivailo, Enko-Darovsky, and N. Loukine, the latter of the Russian Opera. The fourth act of Romeo and Juliet, also by Prof. Bernardi's students, was presented by Marietta Alfonso and A. Alberoni; the Intermezzo and fourth scene from the second act of La Fiancée du Tsar, was sung by Mme. Argoutinsky-Guevorguian (class of Mme. Yann-Roubane), and N. Lavretsky of the Russian Opera of Paris.

A RUMANIAN NOVELTY

And now a word for the new. *"Les vivants vivent, c'est leur tort,"* wrote Mery back in 1856. The separate creditations of the week-end's outburst of modernity, are as follows. Stan Golestan's Rumanian violin concerto (the composer has just been made an officer of the French Legion of Honor) is the first work of its kind in the musical literature of Rumania, and Golestan's latest production. It was composed in 1933, and consists of an Allegro-Moderato, Andantino, Rondo final, and Coda. The themes are almost without exception in the style and spirit of Rumanian folk themes. Essentially lyrical in character with contrasting sections of virtuosity and song, the piece is admirably and gratefully written and discloses a deep comprehension of the violin and its resources.

NEW WORK BY SZYMANOWSKI

The Paris Symphony Orchestra conducted by Monteux gave the first audition of Symphonie Concertante for piano and orchestra, by Karol Szymanowski, the composer at the piano. This is the Polish musician's opus 60. It is dedicated to "his friend Arthur Rubinstein," and as its title indicates, it is not a piano concerto, but a veritable symphony with piano *concertant*. Written for the normal orchestra it is in three movements: Moderato, Andante, and Allegro.

While giving the pianist plenty to do for his (the pianist's) personal satisfaction, the composer has carefully avoided all show of mere virtuosity and, profound student in design and decoration, he has invested his work with musical substance of consummate beauty and irresistible appeal. The form and content should seem to coincide perfectly and outstanding characteristics of the composition should seem to be a constant play of virile dynamism and caressing charm. The Andante is one of the masterpieces of modern music. How gratefully it falls on the ear in these days of striving for extraordinary inventions, how tender, evanescent, and astral the sentiments it arouses!

MORE FIRST HEARINGS

A concerto for flute and orchestra, by Jacques Ibert, was created by the Conservatory Orchestra, under Gaubert, Marcel Moyse, soloist. Begun in 1932 and completed in 1933, the Concerto comprises three movements: Allegro, Andante, and Allegro scherzando, the latter really a brilliant, vivacious Rondo. *Savoir faire*, legerdemain in orchestration, refined technic, lively diction, and brevity are along with the expert and interesting writing for the solo instrument, the distinguishing features of this charming work.

Other first hearings of merit were: Ritmica ostinata, by Vladimir Vogel, Russian composer born in Moscow in 1892, and pupil of Scriabine, given by the Siohan Orchestra, Munch conducting; and Serenade Champetre, also for orchestra, by Guy Ropartz, played by the Colonne Orchestra, under Paray.

Another explosion of the modern idiom took place at the last concert of the Société Nationale de Musique, when a sonata in G minor for cello and piano by P. M. Godde; Three Poems of Gerard de Nerval, for voice and soprano, by Pia Cafagna; Le Jardin de Janine, for piano, by Jean Clergue; Le Cercle des heures, for voice and piano, by Gustave Samazeuilh; and Cinq Mouvements brefs, for piano, by Rivier, were produced.

Out of curiosity, I wonder what New York, San Francisco, London, and Berlin were doing for modern music over the week-end?

London's Musical Year Rich in Novelty

(*Continued from page 5*)

despite some beautiful playing—failed to give that satisfaction which one had a week before, when the same soloist played another Brahms concerto under Dr. Boult.

SELLING OUT FOR BRITISH MUSIC

Heifetz too seemed anything but happy with Sir Thomas's erratic style. The last movement with its almost fierce gypsy rhythm, sounded almost skittish in Beecham's conception. Yet Heifetz's technical mastery and his silvery tone won the day and he had a genuine ovation. Both Schnabel and Heifetz, by the way, sold out the house. The program in the first instance included Delius' North Country Sketches and Vaughan Williams' London Symphony; in the second Delius' long and wearisome symphonic poem, Paris. It is one way of making people listen to the native product.

PETRI PLAYS BUSONI

The third soloist of the week was Egon Petri, who played—for the first time in many years—the Busoni piano concerto with the B. B. C. Orchestra. The performance was remarkable for Petri's astonishing keyboard mastery and intelligent presentation of a difficult and often unyielding work. As for the concerto written at the age of twenty-six, it suffers from a grandiloquence and monumentalism that are no longer in vogue, (not to mention a male chorus singing verses from Oehlenschlager's Alladin). But even its eclecticism is interesting in a purely intellectual way and some curiously Italianate moments are decidedly pleasing. The work was ably conducted by Adrian Boult who also gave us one of the two performances of Beethoven's eighth symphony within the week.

Petri has also given a piano recital (in which Busoni figured heavily as the transcriber of Mozart and Bach) and the critics acclaim him as one of the great pianists of today. Other recitalists of the week include Moiseiwitsch (Chopin, Schumann, Liszt) and Hubermann, who is giving a series of concerts in England for the benefit of German refugees, and Emil Telmanyi who has not been heard here in some years and whose return is very welcome indeed.

Igor Stravinsky and Samuel Dushkin have given us a recital of the Russian composer's works, including the Suite Italienne, the Duo concertant, the Histoire du Soldat (with Reginald Kell, clarinet) and a number of shorter excerpts and transcriptions. All these works are now familiar but they still provide a stimulating evening's entertainment, thanks to the expert ensemble of the composer-pianist and his American adjutant.

Mu Phi Epsilon Notes

Alice Allen Drayton of Boston, Eastern province president of Mu Phi Epsilon, paid the annual inspection visit to Tau Alpha chapter, New York, and the New York Alumnae Club on February 5. In the afternoon the Alumnae Club gave a tea in the Palm Room of the Hotel Roosevelt. Eighteen members and guests were present. Ann

ALICE ALLEN DRAYTON,
Eastern Province president of Mu Phi Epsilon. (Photo by Marshall Studio.)

Matthews, who entertains with harp music during the tea hour at the Roosevelt, is a member of the Alumnae Club. Later, at the Mu Phi Epsilon club house a business meeting was held, and a musical program given by Herminia James, pianist, and Margaret Iolz, soprano, accompanied by Ruth Graham.

Tau Alpha chapter entertained Miss Drayton at the Mu Phi club house the evening of the same day. A business meeting was followed by an initiation ceremony, when Margaret Smith, violinist, and Mina Ernest, soprano, became members of the sorority. A musical program was given by Marion Carley, pianist, who played numbers by Dohnányi and Bach.

Marguerite Ringo, soprano, has recently made concert appearances in New York, Brooklyn, and New Rochelle and Tarrytown, N. Y. She has been featured in Aida, Il Trovatore, La Forza del Destino, Tosca, Andrea Chénier, Cavalleria Rusticara, Faust and other operas in New York, Washington, D. C., Baltimore, Providence, R. I., and Norfolk, Va.

Josephine Forsyth, soprano, recently was initiated into Tau Alpha chapter.

The February number of The Triangle of Mu Phi Epsilon, the society's official organ, has been issued, and includes an article entitled Call to Convention. This announces the coming national convention, which will be held at Chalfonte-Haddon Hall, Atlantic City, N. J., June 19-22.

Midland Colleges Hear Ralph Leopold

Ralph Leopold, pianist, and Stanley Deacon, baritone, gave a joint recital at State College, Bowling Green, O., on February 19. Among Mr. Leopold's numbers were his own keyboard arrangements of the Wagner excerpts, Sunrise and Siegfried's Parting from Brunnhilde, and Song of the Rhine Maidens, both from Götterdämmerung; his transcription of the waltzes from Strauss' Der Rosenkavalier; and pieces by Bach-Szanto, Chopin, Arensky, Sauer, Amani and Lecuona.

Four days previous to this Mr. Leopold had played at Ouachita College, Arkadelphia, Ark. On the program he included the same Wagner and Strauss arrangements, a further example of his work in this line, Sicilienne (Bach-Leopold), and items by Mendelssohn, Chopin and Glazounoff.

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Studio Notes

RONALD MURAT

Arnold Belnick, child violinist from the New York studio of Ronald Murat, during the past several years has played in private for Efrem Zimbalist and Alma Gluck and for the late Paul Kochanski. This year Arnold was engaged to appear at the Music Teacher's Congress of Newark, N. J., in December, and in January in the concert hall of the Barbizon Hotel, New York. As a result of this concert the boy is to appear on March 25, at the Park Avenue Temple with Friedrich Schorr, baritone of the Metropolitan Opera, and Frank Sheridan, pianist.

Holland Duell, artist-jupil of Mr. Murat, after giving a recital at the Colony Club, New York, has been engaged for an extensive tour as assisting artist with Nina Tarasova, Russian *diseuse*. They appeared at the Barbizon-Plaza hall on February 13, in joint recital, and sailed on March 3 for engagements in Europe, including concerts in Trieste, Rome, Naples, Paris, London and other music centres. In all these programs Mr. Duell is featuring compositions of Mr. Murat, among them Serenade, Toccata, Idyll, Furiant, Pastorale and Lament.

John Dembeck has been heard at the Institute of Musical Art of the Juilliard School, New York, in the Tartini fugue, Malaguena (Sarasate) and the polonaise in D of Wieniawski. He also has played this season over numerous radio stations and at lectures and musicales. Among other students of Mr. Murat who have been heard this winter were Vivian Speisman, Archibald Stewart and David Etude, before the Music Club of East Orange, N. J.; and Irving Rosen, heard frequently at various important concerts in Waterbury, Conn.

KATE S. CHITTENDEN

Classic and modern composers were on the March 2 program given by pupils of Kate S. Chittenden, at her New York salons. Mary Louise Danforth showed talent in Chopin's seldom-played polonaise in E flat minor, and Frieda Katz displayed musicianship in MacDowell's barcarolle. Vigor and accuracy characterized Florence Hubbart's performance of three excerpts by Palmgren, and Charlotte Littell combined vivacity with sentiment in Schumann's Aufschwung. Lillian Rung followed with Schumann and Debussy works, well performed and conceived, and Elizabeth Guion played Chopin's G minor ballade with clear phrasing and poetic appreciation. An eighteenth century interlude consisted of short items, all by Scarlatti, in which Hida Davis, Elizabeth Guion, Margaret Spotz Goldie and Florence Hubbart appeared. There were accuracy, understanding and climax in these numbers.

F. W. R.

LA FORGE-BERÚMEN

Another program was heard over the Columbia network on February 28, under the direction of the La Forge-Berúmen Studios, presenting Euphemia Gregory, soprano, Elizabeth Andres, contralto, and Frank La Forge, composer-pianist. Miss Gregory has a voice of color and wide range which she used with skill. A high spot of her performance was Pace, pace from Verdi's La Forza del Destino. Miss Andres, heard on several previous programs, again gave freely of her musical and vocal gifts in two groups of miscellaneous compositions. Mr. La Forge contributed his usual fine accompaniments.

D.

EMILIO ROXAS

Emilio Roxas, vocal teacher and accompanist, has returned to his New York studio after a short concert tour in the South and Middle West with Giovanni Martinelli. Among the artist-pupils of Mr. Roxas are Jan Peerce, tenor of Radio City Music Hall, and Della Samoiloff, soprano, featured earlier this season by the Chicago Opera Company at the New York Hippodrome. Mr. Roxas accompanied Martinelli on March 4 when the Metropolitan tenor broadcast on the Cadillac hour from WJZ.

SUSAN S. BOICE

An invited audience listened to Margaret MacLaren, a young girl of Scottish birth, at the Susan S. Boice studio on March 6. Songs by Del Riego, present-day Scottish songs, and those of long ago, demonstrated that Miss MacLaren has musical feeling, clear enunciation, considerable power, and the ability to characterize. Miss Boice is carefully developing her pupil's voice, and including piano instruction and a general education in her training.

F. W. R.

GUSTAVE L. BECKER

A recital by piano pupils of Gustave L. Becker, at his Steinway Hall studio in New York on March 11, attracted a large audience. The following students took part: Rose Alario, Mildred Johnson, Margaret Lester, Ruth Brevoort, and Samuel Diamond. All showed well developed technic and style in works by Bach, Beethoven, Mozart, Chopin and Becker. Patriccio Castillo, violinist, added variety by performing Becker's Second Romanze, Mrs. Brevoort playing the accompaniment. He also played Aztec melodies characteristic of South America, his native land. As finale of the program Mr. Becker improvised nine variations on the selected letters of a pupil's name, also a recent composition for left hand alone.

F. W. R.

Horowitz and van Hoogstraten in Cadillac Concert

The thirteenth of the concerts played over the Blue network of the National Broadcasting Company by the Cadillac Symphony orchestra on March 10 had Vladimir Horowitz as piano soloist and Willem van Hoogstraten, conductor of the Portland (Ore.) Symphony Orchestra, as guest leader. Mr. van Hoogstraten opened the program, making a brief address to the radio audience. He then conducted excerpts from Rimsky-Korsakoff's brilliantly colorful Capriccio Espagnol, presented with no little force and tonal virtuosity. Mr. Horowitz gave a superb technical exhibition in Liszt's concerto in A major, No. 2, causing the outmoded work to assume exquisitely graceful and delicate witchery in his interpretation. The main item of the concert was Tschaikowsky's fantasy-overture, Romeo and Juliet, given a sympathetic lyrical treatment in the melodic episodes and with a minimizing of the stressful climactic effects. He received warm applause at its conclusion. Mr. Horowitz returned to play the rhythmic Danse Russe from Stravinsky's ballet Petrouchka in a piano transcription of great brilliance, which won an ovation from his listeners. The pianist added an etude by Mendelssohn as an encore.

R. K.

Murat Compositions to Be Presented

Compositions of Ronald Murat will be presented on March 25 at the New York home of Mr. and Mrs. John Henry Hammond. Assisting artists are Janet Hall, contralto; Marguerite Valentine, piano; Edouard Dethier, violin; Alen Holt, baritone; John Dembeck, viola, and Milton Forstat, cello. The program consists of five songs for contralto to words of Oscar Wilde, D. H. Lawrence and James Joyce; string quartet in D minor (four movements), four songs for baritone to texts by Beer von Hoffmann, Oscar Wilde and Arthur O'Shaughnessy, and suite for violin and piano. Mr. Murat is to assist at the piano for both singers, participate in the quartet and play the solo violin part in the suite. All these compositions will be played from manuscript and for the first time anywhere.

Anastasia Rabinoff Fulfills Engagements

Anastasia Rabinoff, soprano, recently gave a recital at the Women's Graduate Club, Columbia University. She also appeared recently in New York at Carnegie Hall, the Hotel Plaza and Roerich Museum. Miss Rabinoff has studied in Milan, where she appeared in leading rôles in opera and fulfilled concert engagements. She sings in six languages. Zara Listengart is her accompanist. Miss Rabinoff's next concert takes place on March 20 at the Savoy-Plaza Hotel, New York.

CONSERVATORIES and SCHOOLS

New York School of Music and Arts

Aloys Kremer, on the faculty of the New York School of Music and Arts (Ralfe Leech Sterner, president) gave a piano recital at the school on March 4. He offered a program beginning with the Bach-Liszt prelude and fugue in A minor, followed by the Chopin sonata, Brahms, Gottschalk, MacDowell and Moszkowski pieces, and closing with Liszt's Benediction and La Campanella. His playing revealed a consummate artist, and encores were demanded after the more brilliant numbers. An audience which packed the salons filled every available space.

F. W. R.

Faculty Recitals at Mannes School

The David Mannes Music School, New York, announces two spring recitals by members of its artist-faculty, the first to be given on March 28, by Naoum Benditzky, cellist, with Paul Stassévitch at the piano. For the second recital, April 6, Mr. Stassévitch will resume his better-known rôle as violinist, playing with Isabelle Vengerova, pianist, and Mr. Benditzky. Both Mme. Vengerova and Mr. Benditzky are newcomers this year to the school's faculty.

New York College of Music Award

Annually the New York College of Music awards a medal "to the most outstanding living musician," the votes of leading musicians in the United States deciding on whom it shall be conferred. Last year Richard Strauss was so designated. Suggestions for this year are now being considered.

New York Concerts

(Continued from page 16)

applause throughout the program some of which the soprano properly directed to her assistants.

Choir of Pius X School

A worth-while musical event was to be heard at Town Hall in the evening when the Choir of the Pius X School, College of the Sacred Heart, New York, appeared in concert under the auspices of the New York State Chapter of the International Federation of Catholic Alumnae, for the benefit of a music scholarship fund. The program was illustrative of the type Catholic Church music recommended by Pope Pius X in his encyclical, "Mout Proprio." The major portion of the list consisted of Gregorian Chant in its several modes; the balance comprised numbers by polyphonists of the sixteenth and seventeenth centuries, Palestrina, Vittoria, Aichinger and Giovanelli, and one modern work, polyphonic verses of Veni Creator Spiritus (Hymn for Vespers of Pentecost), by Oreste Ravanello.

This choir is membered by young girls and women, who gave a noteworthy demonstration of what the Pius X School of Liturgical Music has accomplished in less than two decades. Their singing is marked by beautiful blending of tone, perfect accent and rhythm. A listener is completely pervaded by the haunting beauty of the music and at its mutation there remains an unforgettable memory. The audience was able to follow the numbers by means of printed programs which supplied Latin and English texts as well as helpful explanatory notes. For those parts of the program requiring accompaniment, Achille Bragers presided at the organ, playing restrained accompaniments. Julia Sampson was a well informed and efficient conductor. Frank Crawford Pave was the second organist. Many of the clergy were present.

Concert of Mediaeval Music

The first of four lecture-concerts devoted to mediaeval music arranged by Roy Harris, American composer, and given with the assistance of various performers, took place last Sunday evening at the New School for Social Research. The series has been planned "to afford a representative cross-section of the growth of contrapuntal music through its greatest era." Mr. Harris made comments on the periods and schools represented, and also arranged the music from the original sources. All the works given in this concert were instrumental, and included numbers for various combinations of two to five players by Johannes de Florentia, Konrad Paumann, Orlando Lassus, Francesco Landino, Johann Walther, Antonius Romanus, Pierre de la Rue, Jan Sweelinck and Stephen Mahu. Of all those represented, Lassus—two of whose choral works were transcribed for instruments—was outstanding for melodic and harmonic freedom. The assisting artists, who were warmly applauded, were Henry Bové, Aaron Gorodner, John Leoncavalla, Carl Stern, David Swann and Max Weiser.

Belle Didjah

On Sunday night at the Forrest Theatre, Belle Didjah gave a dance recital. The three divisions of the program were entitled Religious Cycle (whose episodes were Luxor, Mycenae, Assissi and Gotham), Moving Creatures (Wood Sprite, Aquarelle, Kangira, Subway Angel), and Impressions of the Orient (Bedouin Lady at Sunset, Arabian Cafe Dancer, Arabian Dandy, Yemenite Chant and The Pioneer). This dancer is an artist of temperament and imagination. Her list of numbers held interest and wide range of idiom and color. The audience, a large one, applauded her with cordiality. The music was under the supervision of Paul Girlando; the oboe and clarinet effects were supplied by Harold Hauser; percussion, Lou Sugarman.

Other Concerts

Vladimir Dubinsky, cellist, and Jennie Robinor, pianist, Barbizon Club, New York, March 11.

Peter Melnikoff, pianist, Chalif Hall, New York, March 11.

Knabe Offers Prize for Best Native American Tenor

The Knabe Piano Company is offering a prize of a Knabe baby grand to the possessor of the tenor voice (or baritone with tenor possibilities) which, in the opinion of the judges, shows the most promise. Applicants should call or telephone Knabe's, 584 Fifth Avenue, New York, Bryant 9-0700, ask for the chairman of the Knabe prize committee, and arrange for an audition. Voices will be heard until March 24. The offer is made in accord with the suggestion of Lauritz Melchior of the Metropolitan Opera that American voices should be encouraged.

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Press Comments

LOUISE BERNHARDT

A recent appearance in Fall River, Mass., brought Louise Bernhardt praise in the Providence (R. I.) Journal: "Louise Bernhardt, contralto, brought new lustre to old songs and interesting interpretation to a modern group, in the second of a series sponsored by the Civic Music Association of Fall River. Her program encompassed the works of many composers, some of them unfamiliar, yet each an artistic choice. She has fresh quality and effectiveness, round and flexible tone, showing the wide range of her truly operatic voice. Sensitive phrasing marked her German Lieder, and rhythmic finesse her modern songs. Good enunciation and the skilled histrionic touch of an artist in musical line and color coupled with her youthful charm and vivacity gave the needed variety to her treatment of this program."

The Fall River Herald-News said of the same appearance: "The artist revealed a soft voice of pleasing texture, true to pitch, and commendable execution. Her grace and poise added much to the effectiveness of the program. She was most generous in the number of her songs, including her encores, singing groups in English, French and German."

On February 12 Miss Bernhardt was soloist with the Wollaston Glee Club in Quincy, Mass. The Quincy Patriot Ledger's critic wrote: "It was a case of 'I Came, I Saw, I Conquered.' In bringing her to Quincy the glee club accomplished two objectives: it delighted a large audience of music-lovers from Quincy and the South Shore—and proved its ability and good judgment in securing an artist who proved to be one of the most pleasing and talented young singers ever to appear locally."

The Quincy Evening News: "Miss Bernhardt, a member of the Chicago Civic Opera Company, was excellent in both groups of her selections. The first group of four was sung in Italian, German and French while her second group was in English." The same critic spoke of "Miss Louise Bernhardt, contralto, one of the country's foremost young artists, captivating the large audience as guest soloist."

GRACE ANGELAU

The Binghamton (N. Y.) Sun carries commendation for the recent performance there of Grace Angelau in Il Trovatore with the New York Grand Opera Company. The report said in part: "Far and above the rest of the cast in Il Trovatore was Miss Angelau as Azucena. Her mezzo-soprano voice is rich and vibrant, and her acting noteworthy. She received a well-deserved ovation."

MARTHA BAIRD

The Providence (R. I.) Journal carried a detailed account of Martha Baird's playing of the Liszt piano concerto in E flat at a recent concert of the Providence Symphony Orchestra, Wassili Leps, conductor. The review said in part:

"The concerto was given a very distinguished rendition by Martha Baird. As one who received the tradition of this concerto from three of Liszt's own pupils, this writer is quite willing to accept the responsibility for the claim that this was a very unusual presentation, made all the more apparent from very recent hearings from numerous contemporaneous artists, all of whom forsook the exquisite poetry of Liszt for association with those who use the piano largely as an instrument of percussion.

"Too often is this work cruelly pounded and lambasted without let or hindrance, piano and double piano marks being passed over in even and unremitting fortissimo, scales and arpeggi welded into a hopeless and unmusical blur by the loud pedal, and the beautiful melodies forgotten in a whirlwind of tonal incoherence. Martha Baird does none of these things. She does not rush the time far beyond its rational limits, the clarity of her technic is free from pedal obscuration, the delicate filigree glistens with tonal brilliance without hard crackles, and throughout her tonal developments she has ever in mind the underlying musical values and thoughts which make the concerto truly great.

"The vitality and fascination of her playing is enhanced by an unusually keen rhythmic sense, always in evidence yet never obtrusive. In her melodic projections and phrasings her tone is of beautiful and delightful texture; she resists an impulse to rush the tempo, to toss off crackling cadenzas or to overtax the piano, but at all times feels the musical worth and beauty of the work and uses her ample technic for truly musical interpretation and not for empty display. Miss Baird treated this concerto as a beautiful tone poem rather than a pianistic *tour de force;* would that many of the supposedly great artists now before the public shared in her musical conceptions—and interpretative judgment. This superb performance was one of the best that this writer has heard in many a year. The orchestra lent splendid and sympathetic support to the soloist, a particularly delightful oboe, flute and clarinet being heard in tasteful obbligato."

VIOLA MITCHELL

La Presse of Verviers, Belgium, reported Viola Mitchell's concert there as follows: "This concert was remarkable, thanks to the charming artist Viola Mitchell, whose perfect talent is extraordinary in one so young. In the Mozart A major concerto she disclosed finished musicianship, exquisite feminine charm, and an utterly pure and exquisite style." "The public was literally seduced," came from Le Temps of Verviers. "Mark Viola Mitchell; in my opinion her name will be celebrated." Her concert in Zürich was spoken of by the Tagesanzeiger of that city as "beautifully tempered interpretations, fine tone, and splendid musical culture." Le Courrier of Geneva, speaking of her appearance in that place, found her "a delightful artist who combines the purest of tone with a perfect musicianship," and that "she played Bach with delicacy of sentiment and expressive emotion." The Tribune of Geneva chronicled, "A fascinating young violinist, fine temperament, first-class technic, spontaneous interpretations, sure virtuosity;" while the Tribune of Lausanne remarked her ability "to bring out even the slightest nuances in the composers' thought."

ENZO DELL' OREFICE

The New York Grand Opera Company, organized and directed by Enzo dell' Orefice, gave performances in several eastern cities and towns recently. The Sun, of Binghamton, N. Y., voiced appreciation of his achievement: "Local music-lovers were given a rare treat when the New York Grand Opera Company, under the personal direction of Maestro Enzo dell' Orefice, well known in operatic and musical centres throughout the country and abroad, presented Verdi's Il Trovatore and Bizet's Carmen."

The Record of Wilkes-Barre, Pa.: "The appearance of the opera company here enabled many Wilkes-Barreans to take their first excursion into the delightful realms of the cultural advantages of this form of orchestra and vocal endeavor. Their initial experience will probably result in a renewed interest in opera locally for which appreciation should be expressed to the New York Grand Opera Company, the first complete company of opera stars that has appeared here in many years."

The Easton (Pa.) Herald: "Maestro Enzo dell' Orefice, the general music director of the company, deserves a great deal of credit for the splendid performances. May he bring his company back for another program."

The Allentown (Pa.) Leader: "Maestro Enzo dell' Orefice, former coach of Caruso, heads the company, which has been formed mainly to foster the appearances of American born and American trained singers, whose only pull is that of merit. The performance last night showed consummate artistry, and gives a very definite idea of the results which can be expected from the New York Grand Opera Company under the director who is a master of every branch of operatic production."

CATERINA JARBORO

Caterina Jarboro was heard at the South Side High School, Newark, N. J., in a concert sponsored by the Men's Club of St. John's Church, on February 28. The Newark Evening News in commenting on the concert reported: "Caterina Jarboro, Negro soprano, late of the Chicago Opera Company, brought a gifted voice and an unusual personality to the auditorium of the South Side High School last night. A commanding presence and tones which, at least in the middle range, abounded in opulence and color, combined to make a profoundly favorable impression upon a large audience. Miss Jarboro got off to a good start in a group of songs by Donaudy, Respighi, Delibes, Cezek, Vuillermoz and Gretchaninoff, in some of which she approached the merit which she was later to realize fully in the spirituals." Further comment was made "of the superlative artistry, vocal and histrionic, which she attained in this group. In Diton's arrangement of the familiar Swing Low, Sweet Chariot and in Burleigh's settings for Were You There; My Lord, What a Morning, and Scandalize My Name, Miss Jarboro displayed all the facets of a talent exquisite, sure and wellnigh flawless."

WILSON ANGEL

Wilson Angel, baritone, a singer from the New York studio of Enrico Rosati, was featured in a recent concert of the Y. W. C. A. Chorus of Lancester, Pa. The Lancaster New Era said: "Wilson Angel, famed baritone, was the guest artist and interspersed the chorus numbers with a program of delightful solos. His range of tone and remarkable versatility of manner in emotional portrayal characterized his recital of the more difficult numbers. In the simple melody strain his performance reached its peak, giving a wistful appeal to familiar harmonies."

The Intelligencer Journal, in a front page story: "The outstanding number in the well balanced program was The Harp Weaver, from Edna St. Vincent Millay's fantastic poem. The music, which was composed by Elinor Remick Warren, closely matches the modernistic march of the poem. Wilson Angel's powerful voice showed to full advantage in carrying the narrative throughout. Another number which he sang in masterful style was the solo, Invictus by Huhn, but perhaps his most appealing choice from his listener's viewpoint was Dvorak's Goin' Home, its wistful plaintiveness carrying an especial appeal. Drink to Me Only with Thine Eyes, always a favorite, and Schubert's Du Bist die Ruh were other lovely and familiar songs."

VANDY CAPE

Vandy Cape, soprano and comedienne, an artist-pupil of Edith W. Gaudenzi of New York, was a featured artist at the recent "New Deal Rally" of the Chamber of Commerce of Fort Pierce, Fla. The Fort Pierce News, in a front page story, spoke of the "five hilarious numbers by Vandy Cape, nationally prominent comedienne," and continued, "Miss Cape's numbers were the outstanding features of the entertainment program, her performance most delightful and unique. Her voice is a soprano of beautiful quality and perfectly trained, and combined with the clever comical rendition of her songs, kept her audience in an uproar. She was encored time and again, and it was quite evident that the audience would like to have been entertained at length by her offerings."

The Miami Herald's account of the event mentioned that "Vandy Cape, nationally known singer and mimic artist," had headed the cast. Further on, the report said: "Vandy Cape received rounds of applause and she took several encores at the continued insistence of the crowd."

BARBARA LULL

Barbara Lull, violinist, was soloist with the Houston (Tex.) Symphony Orchestra at its February concert. The Houston Chronicle said of her appearance: "Giving added beauty to the evening was the performance of Barbara Lull as soloist for the Max Bruch concerto for violin and orchestra, op. 26. Miss Lull has several times been heard in Houston during her career as one of America's finest woman violinists, but never to better advantage. The broad melodic line, the wealth of beautiful thematic material found in the concerto make it an ideal vehicle for an artist of Miss Lull's gifts.

"Possessed of a tone of deeply satisfying proportions and a technical proficiency that leaves the listener at ease to enjoy, the evening's soloist found new beauties in the Bruch, especially in the slow movement. This she played with praiseworthy repose, with sensitiveness and a warmth of intimate feeling that was at once emotional and intelligent."

MARION LORRAINE

Marion Lorraine, soprano, recently sang in St. Augustine, Fla. The St. Augustine Evening Record's report said in part: "Marion Lorraine won the enthusiastic admiration of a large audience of distinguished local and visiting people in her delightful concert presented in the ballroom of the Ponce de Leon Hotel, under the auspices of the Junior Service League.

"The singer, equipped with a natural voice of fine quality and dramatic texture, won the instant approval of her audience with her voice, style, delicacy and charm. The poise, radiant personality and the admirable voice of the youthful artist were warmly praised by all who heard her."

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MARGARITE HEIFETZ

nine-year-old Soviet orchestral conductor and piano soloist. Margarite will be a leading participant in the music festival celebrating the centenary of Borodin, to be held in Leningrad, May 20 to 30. (Intourist photo.)

CHARLES WAKEFIELD CADMAN and ETHELYNDE SMITH,

soprano, in Agua Caliente. Miss Smith is this season making her twelfth coast-to-coast round trip from her home in Maine. She embarked on this itinerary last October, and did not complete her list of engagements, which covers many states, until the middle of March. Miss Smith has presented Mr. Cadman's Spring Song of the Robin Woman perhaps more frequently than any other singer. Another recent performance of a Cadman song was Lotte Lehmann's singing of his Joy at her concert in Havana, Cuba.

ARTHUR ANDERSON,

basso of the Metropolitan Opera, will be soloist with the Mendelssohn Chorus of Philadelphia in Bach's St. Matthew Passion on March 28. On March 9 Mr. Anderson was assisting artist at a concert in Pittsburgh, Pa., of the National Symphony Orchestra of Washington, D. C. Hans Kindler was the conductor. For this engagement he sang the Serenade of Mephistofeles from Berlioz' Damnation of Faust, an excerpt from the Marriage of Figaro, and Wotan's Abschied from Die Walküre.

GRACE ANGELAU

as Azucena in Il Trovatore, a rôle in which she recently appeared with the New York Grand Opera Company in Binghamton, N. Y.

SCENE FROM THE SECOND ACT OF RIGOLETTO

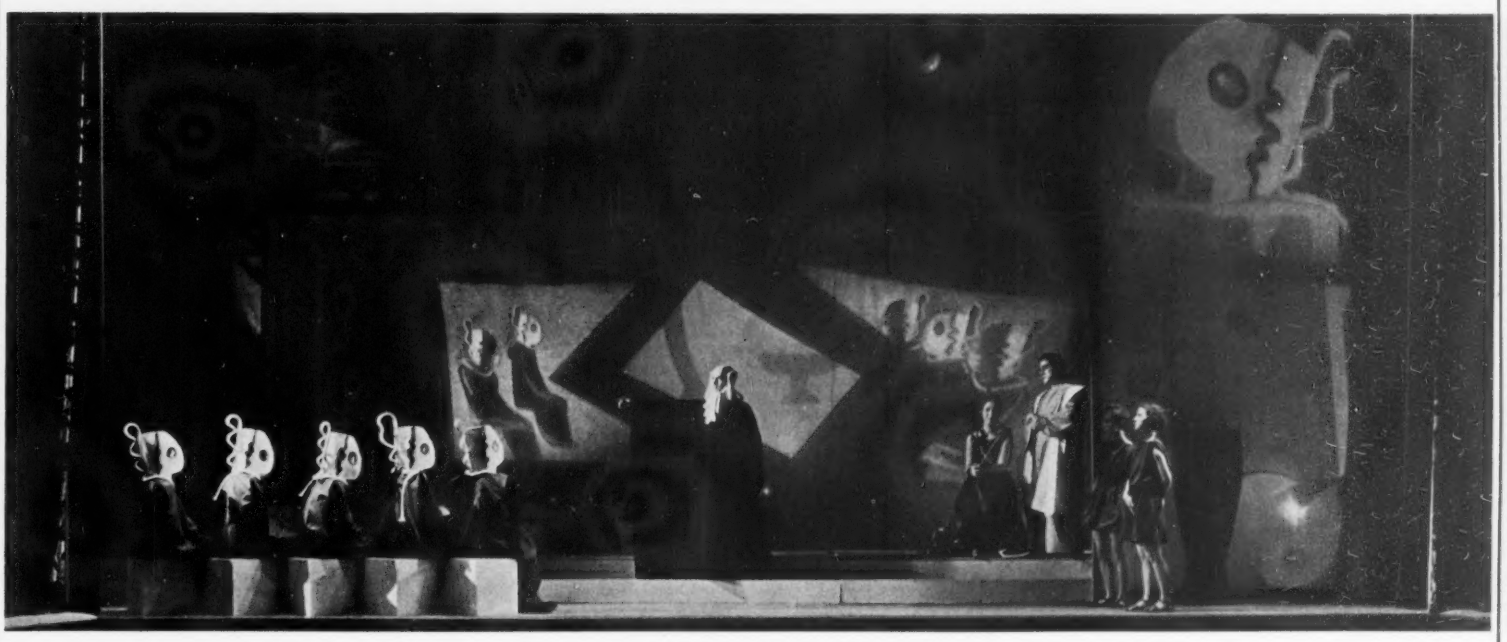
given by the voice pupils of Prof. W. Bernardi of the Russian Conservatory of Paris. The picture shows Louisa Gonzales del Pino and M. Pochivailo.

MARIE AUGUSTE BEUTNER,

soprano, a soloist in the recent performance in Berlin of Draeseke's oratorio Christus, with Bruno Kittel conducting.

JULIUS HUEHN,

baritone, one of the soloists at this year's Bach Festival, to be held in Bethlehem, Pa., on May 11 and 12.



SCENE FROM THE FIRST ACT OF HELEN RETIRES,

the new American opera with music by George Antheil, libretto by Dr. John Erskine, recently given its world première at the Juilliard School of Music. The photograph shows Mourners, Priest, Helen and Eteoneous. (Photo by Samuel H. Gottscho.)

((See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

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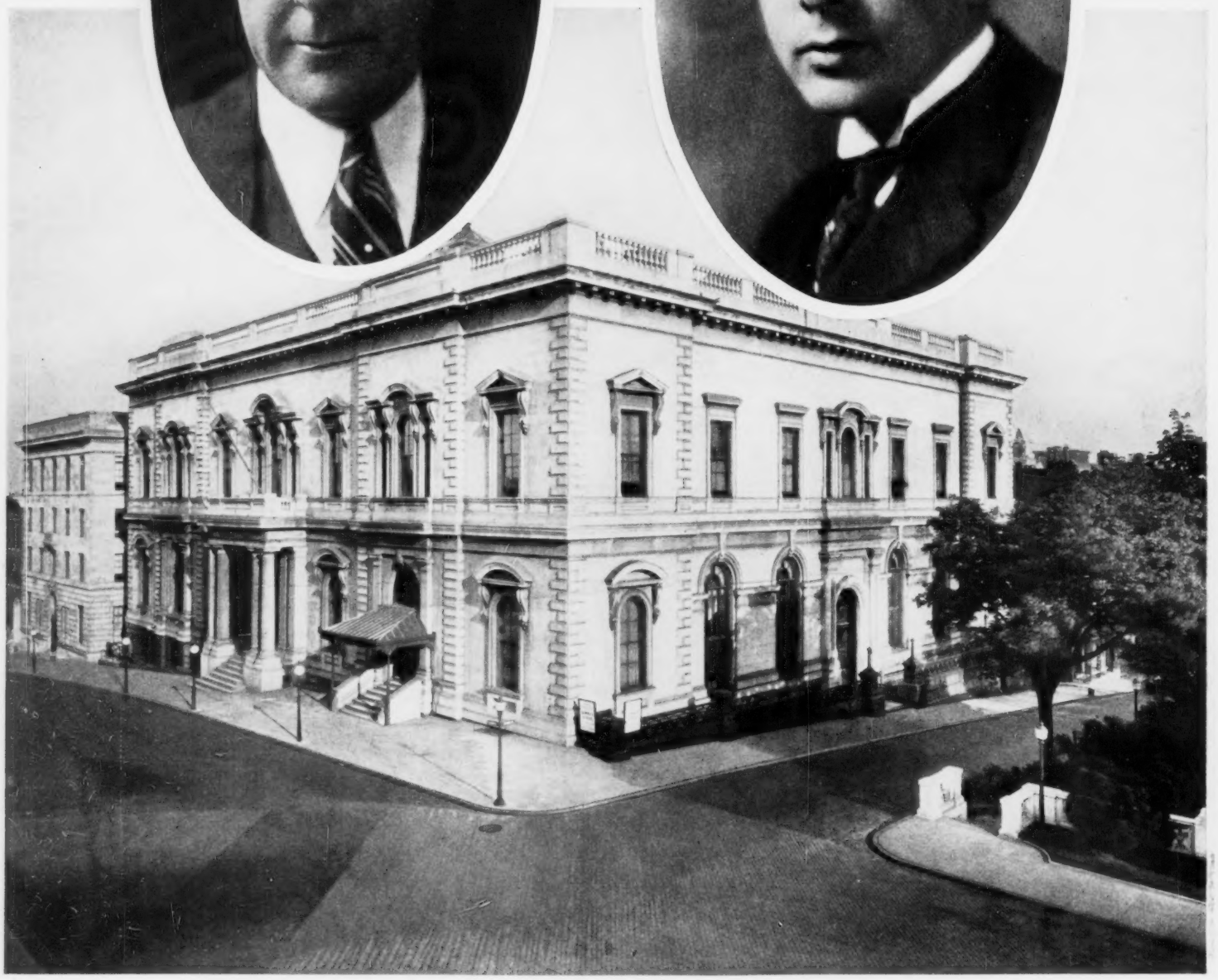

The Summer Session of the Peabody Conservatory of Music, Baltimore, Md. Extends From June 18 to July 28